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Number 217
April, 1984
THE GREAT CAT FAMILY

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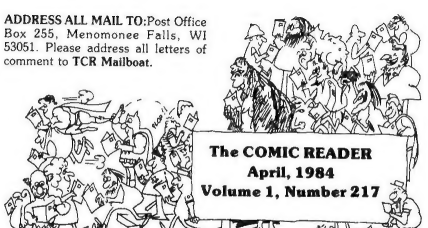

OUR COVERS: A **NEW TALENT SHOWCASE** feature close to your editor's heart, lovingly rendered by Stan Woch and Karl Kesel: The Bobcat. The back cover is the first-ever team-up of DC artists Dan Jurgens and Jerry Ordway on Green Lantern. Both characters are © 1984, DC Comics, Inc.

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DC NEWS

With another long wait between issues, it's back to departmentalizing the news for convenience's sake.

CANCELLATIONS

The Black Knights have been grounded again. **BLACKHAWK** will be discontinued as of **#273**, which is out in August. Reports that George Tuska would be drawing the book turned out to be premature, though Bill DuBay is reportedly working on a **BLACKHAWK** mini-series which would trace the history of the group. Alex Nino is supposed to draw that. The cancellation means that there will be no issues of the regular comic that were not written by Mark Evanier, and Dan Spiegle will be the book's last regular artist.

DELAYED

RONIN #6, which features a triple fold-out and is the final book in the mini-series, has been rescheduled and is due to ship April 10.

LIMITED SERIES NEWS

Other than the aforementioned **BLACKHAWK** mini-series by Bill DuBay and Alex Nino, there are only revisions of previously announced series to report. The **SHAZAM!** mini-series, to be done by Roy Thomas and Don Newton, will feature a new member of the Shazam! family, who will be introduced in **DC COMICS PRESENTS ANNUAL #1**. He's an Earth-One character, and black, and his operating name is the same as that originally given to Captain Marvel: Captain Thunder. His secret identity is Billy Batson's age, but since there might be confusion over two characters with the same name, he's probably not called Billy Batson. As with the name, Captain Thunder's costume resembles that of the original appearances of Captain Marvel (it has the button-down flap on the tunic).

J'EMM, SON OF SATURN, the mini-series which was to feature the life-story/history of J'onn J'onzz and Mars, has apparently been changed because it conflicts with the current storyline featuring J'onzz in **JUSTICE LEAGUE**. It will instead be titled **J'EMM, SON OF SATURN**, and is said to occur outside the DC universe.

CHILDREN'S LINE

DC's initial re-entry into the comics-for-kids arena will occur at Christmastime this year instead of the summer of '85. There will be two special Christmas issues featuring all-new material:

SUPER JUNIORS SPECTACULAR, which was printed only in France in 1981, will finally see the light of day in the U.S. It will be a 64-page digest-sized comic, and it features a Christmas story by Tom DeFalco, Jerry Grandenetti and Vincent Squella. The book's stars have been seen on various licensed toys and book-covers over the past two years, but this will be their first appearance in American comic books. The title heroes are moppet versions of Superman, Batman, Wonder Woman, the Flash and Robin.

The second Christmas special will be a full-sized 48-page comic in the **SPECIAL** format: **THE FUNNY CHRISTMAS STOCKING STUFFER** features a revival of DC funny-animal characters from the 1950s, including the Dodo and the Frog, the Raccoon Kids, and Nutsy Squirrel, in revised versions. Responsible for the story and artwork are your very own **TCR** favorites, Jim Engel, Chuck Fiala and Mike Tiefenbacher. [Ed. note: we're finally getting our chance to do funny-animal comics the way we think they should be done, and anyone who's eager to see more of the same, we'd appreciate it if you bought this one by the gross. MT]

GRAPHIC NOVELS

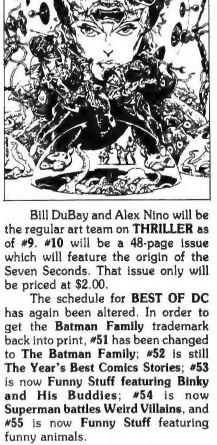
The only news in this category is actually an expansion of information about the book announced as **SAMURAI, SON OF DEATH**. Star* Reach Productions is handling the packaging of the story written by Sharman DiVono and drawn by Japanese comic-book artist Hiroshi Hirata. The storyline is described as "a fantasy story revolving around a young warrior brought back from the dead to fulfill an occult mission."

CREDITS CHANGES/HIGHLIGHTS

The 1984 **SGT. ROCK ANNUAL** has been announced as appearing on the August cover-date schedule. It will ship in late April.

STAR TREK #8 has been moved back one month to facilitate sales and the inherent plot changes connected with the adaptation of the third movie in the series. **STAR TREK III MOVIE SPECIAL** will appear in May to coincide with the release of the film. Mike Barr, Tom Sutton and Ricardo Villagran will do the special, with Ed Barreto filling in on the regular book as penciller for **#7** and **8** of the regular series.

Gil Kane will be the artist on the **DC COMICS PRESENTS ANNUAL** which features Superman, Captain Marvel and the debut of Captain Thunder.



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Bill DuBay and Alex Nino will be the regular art team on **THRILLER** as of **#9**. **#10** will be a 48-page issue which will feature the origin of the Seven Seconds. That issue only will be priced at $2.00.

The schedule for **BEST OF DC** has again been altered. In order to get the **Batman Family** trademark back into print, **#51** has been changed to **The Batman Family**; **#52** is still **The Year's Best Comics Stories**; **#53** is now **Funny Stuff featuring Binky and His Buddies**; **#54** is now **Superman battles Weird Villains**, and **#55** is now **Funny Stuff** featuring funny animals.

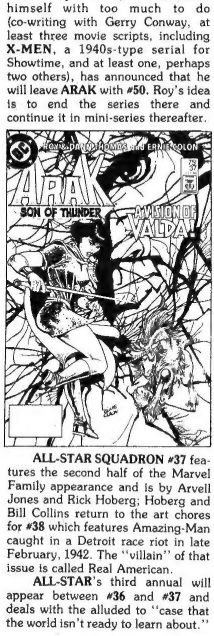
SUPERMAN #400's list of contributors has been pretty well nailed down. Drawing chapters of the Elliot Maggin story will be Michael Kaluta, Frank Miller, Joe Orlando, Marshall Rogers and Terry Austin, Wendy Pini and Al Williamson. The pin-up section will include contributions from Will Eisner, Leonard Starr, Jack Kirby, Steve Ditko, Milton Caniff, Brian Bolland, Bill Sienkiewicz, John

Byrne, Mike Grell and Terry Austin. The book will be a 64-page issue with no ads, presumably selling for $2.00. A black-and-white portfolio of Superman pin-ups might be sold through shops as a commerorative tie-in.

Upcoming guest-stars in **DC COMICS PRESENTS** include the Challengers of the Unknown and Adam Strange.

No official title yet for the **Superboy/Supergirl** comic, but **DYNAMIC COMICS** and **DC DOUBLE COMICS** have both been rumored.

ARAK ANNUAL #1 will push back **#38** one month on the schedule, a la **STAR TREK**. The annual will feature virtually every artist who has worked on **ARAK** to date: Ernie Colon, Ron Randall, Rich Magyar, Adrian Gonzales, Rodin Rodriguez, Tony DeZuniga, Alfredo Alcala and Gerald Forton. **#37** of the regular series is drawn by Ernie Colon, described as an "attempt to marry off Valda to get her to stop mooning over Arak." Roy Thomas, who has found himself with too much to do (co-writing with Gerry Conway, at least three movie scripts, including **X-MEN**, a 1940s-type serial for Showtime, and at least one, perhaps two others), has announced that he will leave **ARAK** with **#50**. Roy's idea is to end the series there and continue it in mini-series thereafter.



ALL-STAR SQUADRON #37 features the second half of the Marvel Family appearance and is by Arvell Jones and Rick Hoberg; Hoberg and Bill Collins return to the art chores for **#38** which features Amazing-Man caught in a Detroit race riot in late February, 1942. The "villain" of that issue is called Real American.

ALL-STAR's third annual will appear between **#36** and **#37** and deals with the alluded to "case that the world isn't ready to learn about."

It will explain how Dr. Fate rid himself of Nabu's helmet, why Hourman took his leave of absence from the JSA in 1941, why Green Lantern served as JSA chairman for only one issue of **ALL-STAR COMICS** and "startling secrets which affect the JSAers' 'aging' in later years." The artists for the Roy Thomas story include Mart Nodell, creator of the original Green Lantern (who hasn't drawn the character since the mid-'40s; Wayne Boring, longtime **Superman** artist, inked by Jerry Ordway; Keith Giffen on the Dr. Fate chapter, and George Perez on the Starman/Hourman chapter. Carmine Infantino is doing the Flash chapter, Don Newton the Batman chapter, and the other chapters are handled by Rick Hoberg, Bill Collins, Jerry Ordway and Richard Howell.

NEW TALENT SHOWCASE #8 features work by Mindy Newell, Mark Beachum, Ashley Tillman, Greg Shoemaker, Todd Klein, Terry Shoemaker, Peter Palmer and Kevin Juaire. Terry Shoemaker made enough of an impression to be named the new artist, along with Karl Kesel, on **TALES OF THE LEGION OF SUPER-HEROES** as of **#314**.

Irv Novick is guest-penciller on **WONDER WOMAN #318**'s lead story.

Steve Rude is doing a fill-in issue of **TALES OF THE TEEN TITANS**.

STAFF ROUND-UP

DC has issued a revised listing of editorial assignments, and everyone else has run it, so we've decided we will too.

Julius Schwartz; E. Nelson Bridwell, Consulting Editor: ACTION COMICS, DC COMICS PRESENTS. SUPERBOY/SUPERGIRL, SUPERMAN

Murray Boltinoff (Nick Cuti, assistant): G.I. COMBAT

Joe Kubert (Nick Cuti, assistant): ARION, LORD OF ATLANTIS, SGT. ROCK

Len Wein: BATMAN, DETECTIVE COMICS, GREEN LANTERN

Gerry Conway (Janice Race, assistant): THE FURY OF FIRESTORM, SUN-DEVILS

Marv Wolfman (Alan Gold, assistant): THE OMEGA MEN, STAR TREK, VIGILANTE

Ross Andru (Nick Cuti, assistant): WARLORD

Roy Thomas (Janice Race, assistant): ALL-STAR SQUADRON, ARAK SON OF THUNDER, INFINITY INC.

Karen Berger: THE LEGION OF SUPER-HEROES, NEW TALENT SHOWCASE, SAGA OF SWAMP THING, TALES OF THE LEGION OF SUPER-HEROES

Alan Gold: BLUE DEVIL, JUSTICE

New editor Janice Race

LEAGUE OF AMERICA, THRILLER, WONDER WOMAN

Marv Wolfman/George Perez (Janice Race, assistant): THE NEW TEEN TITANS, TALES OF THE TEEN TITANS

Mike W. Barr (Nick Cuti, assistant): BATMAN AND THE OUTSIDERS

Cary Bates (Nick Cuti, assistant): THE FLASH

Andy Helfer: ATARI FORCE, SUPER POWERS

Nick Cuti: THE BEST OF DC, JONAH HEX, NEW GODS

Janice Race: WORLD'S FINEST COMICS

(Note: no mini-series have been included.)

MISCELLANY

Julius Schwartz was awarded the "Forry Award" by the 1984 World Science Fiction Convention and will receive the award at this year's convention in Anaheim between August 30 and September 3. The award will be presented by the Los Angeles Science Fantasy Society for Schwartz's accomplishments in the field, including publishing the first fanzine, acting as agent for many fine s-f writers, and being editor of most of the top s-f oriented comics. Julie will also be presented with the Jules Verne Award for Lifetime Achievement at the June 9-10 Skycon at Asheville, North Carolina. Previous winners have included Gardner Fox and Al Williamson.

Mary Moebus has been promoted from Licensing Manager to Licensing Director at DC. She joined DC in 1981 (why, were they coming apart?) after working at the Museum of Modern Art, as a publicist, and as a teacher.

The absence of lettercols in books edited by the free-lance editors may have been noted by you by now; the problem is that DC feels the lettercols come under paid-for editorial material, while those editors boycotting the lettercols do not. No solution to the situation is seen at the moment.

The district Elliot Maggin is/was running for (the primary may have

been run already) is Vermont's second Congressional district. He's running as a Democrat in a district which hasn't elected one since 1912.

Roy Thomas forwarded the following open letter to comic-book artists who are also fans of DC's golden age:

An Open Letter to All Comic-Book Artists Who Are Also Fans of DC's Golden Age
by Roy Thomas

I'm taking this unusual route (the fanzines, bless 'em) fof reaching out to comic-book artists, whether they work currently for DC, Marvel, or whoever, because of the relatively "fannish" nature of a new project of mine.

Beginning with **ALL-STAR SQUADRON #37**, Rick Hoberg, Bill Collins and I will be doing lead stories of 20-21 pages (the length of a typical Marvel Comics story) rather than the 23 pages which is the DC standard.

The remaining two or three pages each month will be devoted to a new "Golden Age Gallery" which will feature a combination of reprinted covers and other drawings from DC and Quality comics of the 1940s, as well as newer drawings of Golden Age heroes and villains by some of the most respected names in comics, past and present.

For instance, one of the greatest of them all, Jack Kirby, has kindly volunteered to do a page or two of his and Joe Simon's 1940s DC heroes (the Guardian and Newsboy Legion, Sandman and Sandy, Manhunter, the Boy Commandos). We'll be re-presenting the beautiful wraparound cover which Marshall Rogers did for a 1970s issue of the house fanzine **AMAZING WORLD OF DC COMICS**; there'll be a double-page spread by Joe Staton from the same source, as well as new drawings by Wayne Boring (second artist to ever to draw Superman), Mart Nodell (original artist/co-creator of the 1940s Green Lantern), and others.

And, of course, DC will be paying its new, high reprint rates to all artists whose work is reprinted, plus prevailing rates for new art.

Knowing that, like myself, many other comics pros are longtime fans of the great old super-heroes—be they members of the Justice Society, or the Seven Soldiers of Victory, or the Freedom Fighters, or loners like Plastic Man, Robotman, or others—

—I herewith invite any professional comics artist who shares my enthusiasm for the Golden Age to contact me about doing a page or two (or more) featuring one or more of those heroes.

You'll have considerable freedom, of course, in choice of hero(es), setting, whatever.

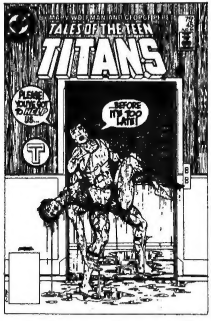
This offer, naturally, is open to all artists—including gifted amateurs who are really **artists**, not tracers—who are not under legal contract to Marvel or another publisher which precludes their doing artwork for DC Comics, which will be copyright owner.

Original artwork, as always, will be returned to the artist.

I can be reached through my answering machine at (213) 548-7982, or c/o DC Comics, 666 Fifth Avenue, New York, NY 10103.

Looking forward to hearing from you!

Adding to the already existent food licensees DC has already enlisted (Superman Peanut Butter, Superman Raisins) are upcoming products including Superman Hot Cocoa, Superman Heroes Cookies, Superman French Fries (in Canadian test markets), Superman Fruit Pops, Superman Bread, and Superman cereal. A packaged meat product is also in development. (I believe the cereal is sugarless.)



Lastly, you may have read of the unsuccessful takeover bid made by Rupert Murdoch, notorious publisher of various daily newspapers around the world which specialize in the lurid. What none of them have mentioned is that the checkmate move made by Warner Communications to prevent it, that is, its merger with Chriscraft, once it passed through the courts with no problems, made it impossible for Murdoch to control Warner because of an FCC regulation which prevents foreign owners from owning U.S. TV stations. Chriscraft had several—and Murdoch was "forced" into taking a huge profit on the stock he held by selling it to Warner. In any event, it is doubtful that Murdoch's presence on the Warner board could have made that drastic a change in the content of DC Comics.

AARDVARK-VANAHEIM NEWS

Due to unrevealed reasons, **NEIL THE HORSE** will not be going to color. It will continue in its current black-and-white format.

Aardvark-Vanaheim is adding a fourth title in May: **THE FLAMING CARROT** by Bob Burden. The strip had previously appeared in fanzines.

A record of the **CEREBUS RADIO SHOW** will be made available to shops in May. It will be pressed on colored vinyl, and was originally broadcast on Cincinnati radio station KFAI's **SHOCK WAVE RADIO**. The price will be between $10.00 and $12.00 in the U.S., $15.00 in Canada.

CEREBUS THE AARDVARK No. 60, March. This is an all-short-story issue featuring women in Cerebus's past: "Sophia," "Elf," "Henrot-Gutch," "Astoria" and "Theresa" are by Dave Sim. The **Unique Story** is "Scratch, Part 2" by Treadwell. Sim did the cover. [3/15-3/22]

JOURNEY No. 8, March. "Chapter 9: Partners" is by Bill Loebs. With the Grand Riviere frozen over, Mac-Alistaire winters with an old friend, his wife and son. Loebs did the cover. [3/15-3/22]

normalman No. 2, March. normalman faces the Pope of Pain and the Anti-Physics Probulator. The cover satirizes EC covers and is by Valentino. [3/20-3/27]

CEREBUS THE AARDVARK No. 61, April. Another mutiple short-story issue by Sim. The **Unique Story** is "Adventures in Limbo" by Bob Burden. Sim did the cover. [4/14-4/21]

JOURNEY No. 9, April. By Bill Loebs. [4/14-4/21]

NEIL THE HORSE COMICS AND STORIES No. 7, April. "Neil the Horse, Video Warrior" concludes as the Fairies battle the Video Creatures and Poupee's romance with Prince Gwyn comes to a conclusion. Story and cover are by Arn Saba did the cover. [4/14-4/21]

MARVEL NEWS

NEW TITLES

Due to the burgeoning nationwide popularity of **DOCTOR WHO**, the British material will finally see the light of day in four-color form as a regular, direct-sales Baxter monthly. Material from the British magazine will be used, chiefly the Dave Gibbons strips, although there will be articles and photos as well. **#1** will ship June 26.

CLOAK AND DAGGER, due to response to the limited series, will get their own book beginning this summer. Bill Mantlo continues as the writer.

NEW LIMITED SERIES

TRANS FORMERS, a Hasbro Toys set of robots, will have a four-issue series based on it which is being supported by a television campaign done by Marvel Productions. Bill Mantlo plotted **#1**, which is scripted by Ralph Macchio and drawn by Frank Springer. The bi-monthly series begins shipping in May, and may continue if comic-book and toy sales warrant.

Another toy-based series will be **STARRIORS,** based on another set of robots from Tomy,beginning its four issue run in late summer. It's by Louise Simonson, Mike Chen, Ian Akin and Brian Garvey.

MACHINE MAN, another robot with a few years' seniority on the aforementioned, will feature Barry Windsor-Smith inking Herb Trimpe's pencils on the first three issues and all of the art on the fourth. MM will be brought back to life in 2020, only to find his old adversary, Sunset Baine, has built a huge empire on what she found when MM was dismantled. The Iron Man of 2020 is featured in the second issue—but is he friend or foe?

Finally on the schedule (maybe) after umpteen false starts is the **SUB-MARINER** mini-series, which is scheduled for May. J. Marc De Matteis, Bob Budiansky and Danny Bulanadi are handling the writing and art.

According to a recent interview with Bill Mantlo given to the **COMICS BUYER'S GUIDE,** mini-series are in the works for **ROCKET RACCOON, MAGNETO, THE DE-RANGERS, SKULL AND CROSS-BONES** and **THE VISION AND THE SCARLET WITCH.** None are scheduled yet.

THE WEST COAST AVENGERS, which begins its four-issue run in May, features Hawkeye, Tigra, Mockingbird and Iron Man who become a team which will become a

STARRIORS

permanent branch of the Avengers in the latter's monthly. In fact, **#250** of **THE AVENGERS** is a double-sized issue which the fourth issue of **WEST COAST AVENGERS** leads into. Roger Stern, Ron Hall and Brett Breeding are the creative team.

A **NIGHTHAWK** mini-series by David Michelinie and Brett Breeding is also being discussed.

And the **KITTY AND WOLVERINE** series, delayed to July, will last six issues instead of the announced four.

GRAPHIC NOVELS

A post-1990s Civil War story set in New York City is the setting for **REBEL,** a graphic novel by Spanish artist Pepe Moreno. It is not scheduled as yet.

MARVEL GRAPHIC NOVEL #11 will be the Steve Gerber and Val Mayerik preview for the Epic Comics series. It ships July 31.

Another Epic series, **SWASHBUCKLERS,** will appear first as a graphic novel. Bill Mantlo is the writer.

David Michelinie is working on a graphic novel starring **THE AVENGERS.**

ANNUALS/DOUBLE-SIZED ISSUES

THE AVENGERS ANNUAL this year will be by Roger Stern, Steve Ditko and John Byrne (inks), with the storyline concerning a battle with the Hulk's clones. It ships in July.

FANTASTIC FOUR ANNUAL will spotlight a momentous event in the lives of the Inhumans. It's by John Byrne, Mark Bright and Mike Gustovich.

Ron Frenz and Bob Layton will be the art team on **AMAZING SPIDER-MAN ANNUAL.**

Spider-Man teams up with Alpha Flight in **MARVEL TEAM-UP ANNUAL.** They battle the Collector. Art is by Paul Neary and Sam de la Rosa.

THOR ANNUAL will be by Alan Zelenetz and Bob Budiansky.

PETER PARKER ANNUAL will feature two stories: a 25-page lead by Bill Mantlo, Kerry Gammill and Carlos Garzon, with a **Black Cat** solo story by Bob Zentale and Ron Randall.

IRON MAN ANNUAL ships in June and was to feature the fight between Tony and Rhodey over the armor. Since that plot will appear in the regular book, this will feature the West Coast Avengers, as well as the debut of the third Goliath. Luke McDonnell is the penciller.

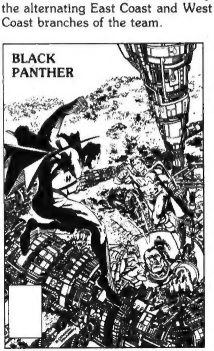
MARVEL TALES #167 is double-sized in order to facilitate the reprinting of "The Wondrous World of Dr. Strange" from **SPIDER-MAN ANNUAL #2**, including the original cover.

THE INCREDIBLE HULK #300 features the Hulk's reversion to beast and guest-stars Daredevil, Spider-Man, the Avengers, the Human Torch, Power Man and Iron Fist. Bill Sienkiewicz did the cover.

THE NEW MUTANTS #21 will be double-sized to introduce the new Warlock's origin. It's called "Slumber Party" and features normal kids being allowed into the mansion for the first time.

X-MEN #186 will be double-sized, perhaps in honor of the art of Barry Windsor-Smith and Terry Austin. The "most important day in Storm's life" is the plot-hook.

Lest we forget: also double-sized are **CAPTAIN AMERICA #300,** with the final showdown with Red Skull, and **AVENGERS #250,** which sets up the alternating East Coast and West Coast branches of the team.



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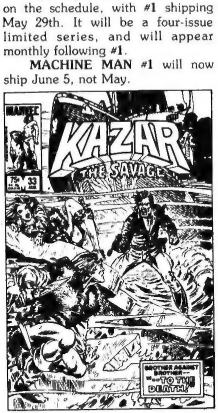
SCHEDULE CHANGES

MICRONAUTS #1 will ship in April, not March. Meantime, **MOON KNIGHT #1** has been delayed from its restart in June, with new date yet to be announced.

BEAUTY AND THE BEAST will be put on the schedule again as soon as the **DAZZLER THE MOVIE** graphic novel is scheduled, since the former follows from the conclusion of the latter, as well as the regular **DAZZLER** book.

SIX FROM SIRIUS is now back on the schedule, with **#1** shipping May 29th. It will be a four-issue limited series, and will appear monthly following **#1**.

MACHINE MAN #1 will now ship June 5, not May.



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CREDIT CHANGES

Mike Carlin has been named editor of **FANTASTIC FOUR, ROM, DAZZLER** and **THE THING**, replacing Bob Budiansky, who is moving on to special projects, including film adaptations, **QUESTPROBE** (the computer tie-in with Adventure International) and the Marvel Super Heroes role playing game from TSR, Inc. Budiansky did edit **TRANS FORMERS**, but his remaining book, **DAREDEVIL**, will be taken on by Ralph Macchio, who gave up **ROM**.

Upcoming inkers on **THOR** include Terry Austin in **#346** and Bob Wiacek in **#348**.

ROM #56 and **57** guest-star the Alpha Flight crew, hence the covers are by John Byrne. Steve Ditko will draw **#59** and **60**.

Bob Wiacek will become the regular inker on John Byrne's **ALPHA FLIGHT** beginning with **#15**.

Ron Frenz and Joe Rubinstein do the art on **AMAZING SPIDER-MAN #255**.

John Byrne will return to write **THE THING** beginning with **#18**. **#16** features Joe Sinnott and Danny Bulanadi's inks over Ron Wilson's pencils.

Tom Palmer is pencilling and inking **STAR WARS #87**.

CONAN THE BARBARIAN #163 is pencilled by John Buscema and Charles Vess.

Louise Simonson is taking over the writing of **MARVEL TEAM-UP**.

Jim Owsley will become regular writer of **POWER MAN AND IRON FIST** following his dialoguing **#108** over Archie Goodwin's plot. His first issue will be **#111**.

David Michelinie, who gave up the writing of **INDIANA JONES #19-21** in order to adapt **INDIANA JONES AND THE TEMPLE OF DOOM** for **MARVEL SUPER SPECIAL** and a concomitant mini-series, will give up the book entirely and be replaced as writer by Herb Trimpe, who will also continue as artist. Michelinie will instead work on the formerly announced **WONDER MAN** series with Kerry Gammill, as well as another religiously oriented comic, **MOTHER TERESA OF CALCUTTA**. Negotiations are also going on for Marvel to publish the **SORCERER** graphic novel done in 1981 and announced but never published (see the back cover of **TCR #196**).

COVERS OF NOTE

Kevin Nowlan did the cover of **DEFENDERS #134**, while Bill Sienkiewicz did **#135**.

Bill Sienkiewicz did the cover of **SAVAGE SWORD OF CONAN #102**; Michael Golden did **#105**.

Frank Cirocco did the cover to **HULK #299**.

CONAN THE KING #24 is a painted cover by Charles Vess over a pen-and-ink drawing by Michael Kaluta.

Michael Golden will be regular cover artist on **THE MICRONAUTS** beginning with **#1**.

And Golden's covers for **SAGA OF CRYSTAR #9** and **10** will not fit together to form a larger illustration, as had been previously announced elsewhere.

TITLE CHANGES/HIGHLIGHTS

MARVEL SUPER SPECIAL #30 will feature **INDIANA JONES AND THE TEMPLE OF DOOM**, and is scheduled to appear the week before the movie appears. The mini-series reprinting the story will appear in shops all at one time to prevent any loss of sales to the bagged version being shipped in early June. **MARVEL SUPER SPECIAL #31** will spotlight **THE LAST STARFIGHTER** by Bill Mantlo, Bret Blevins and Tony Salmons, and it too will ship in mid-May followed by a three-issue mini-series in June. Upcoming adaptations for the series will include **CONAN II**, shipping September, and **SHEENA, QUEEN OF THE JUNGLE** —out whenever the film is scheduled. The latter will be scripted by Cary Burkett from Lorenzo Semple's screenplay and drawn by Gray Morrow.

MARVEL FANFARE #16 and **17** will feature **SKYWOLF**, a World War II flying aces strip begun eight years ago but only recently completed. Marv Wolfman, Dave Cockrum and Joe Sinnott did the stories. **#16** also features a **Sub-Mariner** story by Bill Mantlo and Michael Migola. A **Captain America** story by Roger Stern, Frank Miller and Joe Rubinstein appears in **#18**; the Hulk battles the Thing with Dr. Strange also putting in an appearance in Jim Starlin's "The Clash" two-parter; a three-part **Cloak and Dagger** story will appear by Bill Mantlo, Tony Salmons, Rick Leonardi and Kerry Gammill; and David Michelinie has a **Man Thing** story as well as a Michelinie/Bob Layton story drawn by Mark Bright starring Tony Stark's days following being wounded in Viet Nam.

Captain America and Thor are once more removed from **THE AVENGERS** and will be replaced in issues **#249** and **#251** by reservists, one of which is almost certainly Hercules.

Logos for the **SOLOMON KANE, GARGOYLE** and **PUNISHER** limited series are designed by Kevin Nowlan; Walt Simonson did the honors on **ALIEN LEGION**.

PETER PARKER #94-96 co-star Cloak and Dagger and are by Al Milgrom and Jim Mooney.

Spider-Man teams up with Cannonball of the New Mutants in **MARVEL TEAM-UP #149**, Louise Simonson's first issue as regular writer. Greg LaRocque and Mike Esposito continue on the art.

WHAT IF? #46 will ask "What If Uncle Ben Had Lived?" by Peter Gillis, Ron Frenz and Sam de la Rosa; **#47** has "What If Loki Found Thor's Hammer?" and is written by Gillis.

Zemo's son forces Cap to repeat events which led to Bucky's death with Nomad in Bucky's role in **CAPTAIN AMERICA #297.**

Wyatt Wingfoot returns in **FANTASTIC FOUR #269**, which also introduces Terminus, a new villain.

EPIC ILLUSTRATED #24 has a Berni Wrightson humor story as well as an adaptation of Roger Zelazny's "The Game of Blood and Dust" by Peter Boddis. Jeff Jones did the cover.

Vance Dreadstar will get a new costume in **DREADSTAR #12**, which also features the return of Two-Ton.

COYOTE will feature a **Djinn** back-up series in **#7-10** by Steve Englehart and Steve Ditko, with Steve Leialoha on **#10**'s inks.

Mary Jane Watson makes a life-changing revelation to Peter in **AMAZING SPIDER-MAN #257**.

The Eternals return in **THE AVENGERS #246-248.**

Marvel Press's first set of posters has shipped. The $3.95 set includes Dr. Strange, Alpha Flight, Spider-Man and the X-Men.

The new **MOON KNIGHT** series features a more international flavor and an entirely new supporting cast as Moon Knight becomes affiliated with an organization which alters his m.o.

Marvel announced that **SPIDER-MAN #252** was a complete sell-out to direct sales channels, though newsstand copies, presumably, may not have sold out.

Tony Isabella has done a humor-issue of **POWER MAN AND IRON FIST (#110)**, which features Stiletto, Discus, Man Mountain Marko, Nightshade and the Eel, with appearances by the Wasp, Wonder Man, the Beast, and Lance Bannon.

MISCELLANY

The lawsuit over the copyright ownership of Howard the Duck has been settled. A "mutually agreeable resolution" between Marvel and Steve Gerber was arrived at early this year, strangely coincident with the announcement of a development deal on a major motion picture based on Howard for which Gerber will serve as creative consultant on the production and story. A new **HOWARD THE DUCK** series written by Gerber is also expected to be announced by Marvel Comics.

Marvel's response to the lawsuit filed by First Comics (see **First Comics** news) is that they conduct their business in a perfectly legal manner and that they are confident that they would be vindicated by the Courts. No further comments were made.

ARCHIE NEWS

Archie Comics editorial staff was reduced to Victor Gorelick recently, with the departure of Robin Snyder and Rich Buckler's changeover to doing only art and story. The line-up will remain stable, except for **STEEL STERLING**, which is expected to be replaced by **THE WEB**.

The writing chores for a lot of the books will be taken over by Martin Greim, who will be writer of **THE ORIGINAL SHIELD, THE FLY** and **THE WEB**, as well as two issues of **MIGHTY CRUSADERS**. Also doing **MIGHTY CRUSADERS** scripting are Rich Margopolous and Rich Buckler and Stan Timmons.

THUNDERBUNNY #2 was not published, and instead will appear as an issue of **BLUE RIBBON COMICS**. The strip's appearance in **PEP #393** was its only one, as objections to its style by Archie fans were vehement.

KATY KEENE SPECIAL will feature all-new material in upcoming issues.

Paul Kupperberg is scripting at least one **Archie** issue for Radio Shack along the lines of DC's issues.

Archie's address has changed. They are now at 325 Fayette Avenue, Mamaroneck, NY 10543.

COMING COMICS

ARCHIE No. 329, May. [2/7-2/28]

JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE No. 62, May. [2/7-2/28]

PEP No. 394, May. [2/7-2/28]

BETTY AND VERONICA COMICS DIGEST MAGAZINE No. 8, May. [2/14-3/6]

LAUGH COMICS DIGEST MAGAZINE No. 52, May. [2/14-3/6]

LIFE WITH ARCHIE No. 242, May. [2/14-3/6]

THE MIGHTY CRUSADERS No. 7, May. "The Untold Origin of the Jaguar" is by Cary Burkett, Rich Buckler and Tony DeZuniga. While the Jaguar, the Shield and Fly-Girl are captives, Jaguar is told his secret origin for the first time. The back-up is "Goodbye Dali" by Martin Greim and Brian Buniak starring Thunderbunny. Rich Buckler and Ricardo Villagran did the cover. [2/14-3/6]

ARCHIE'S PALS 'N' GALS No. 169, May. [2/21-3/13]

BLUE RIBBON COMICS No. 8, May. This issue features the original **BLACK HOOD #1** material from 1974 which was only printed in digest format: "Black Hood" by Gray Morrow; "It's Murder To Beat the Odds" by Marv Channing and Al McWilliams; "Life's Not Like a Comic Book" by Morrow, Neal Adams and Dick Giordano; as well as an unused Alex Toth cover as the centerspread. Rudy Nebres did the cover. [2/21-3/13]

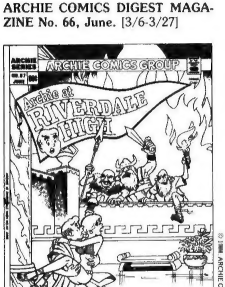
EVERYTHING'S ARCHIE No. 111, May. [2/21-3/13]

STEEL STERLING No. 6, May. The Young Steelers star in "The House That Wouldn't Die" by Robert Kanigher, Carmine Infantino and Ed Barreto. The back-ups are "The Echoes of My Mind" by Dave Mitchell and Al McWilliams, and Lancelot Strong's swan song in "Report From an Astral Plane" by

Kanigher and Barreto. Barreto did the cover. [2/21-3/13]

ARCHIE DOUBLE DIGEST No. 10, May. [2/28-3/20]

ARCHIE COMICS DIGEST MAGAZINE No. 66, June. [3/6-3/27]


ARCHIE COMICS GROUP
ARCHIE at RIVERDALE HIGH
WHAT DID ARCHIE AND FRIENDS DO WHILE JUGHEAD WAS IN JAIL?
"THE HISTORY LESSON"
Dan DeCarlo
© 1994 ARCHIE COMIC PUBLICATIONS, INC.

ARCHIE'S GIRLS, BETTY AND VERONICA No. 330, June. Dan DeCarlo did the cover. [3/6-3/27]

LAUGH No. 383, June. Dan DeCarlo did the cover. [3/6-3/27]

THE ORIGINAL SHIELD No. 2, June. "Power Shortage" is by Martin Greim, Dick Ayers and Tony DeZuniga (actually, it looks more like Frank Giacoia to me, but who can argue with printed credits?). Joe Higgins goes back to a warehouse and meets an ally from the '40s and ends up telling him his life story. Also: "Death of the Shield" by Greim, Ayers and Rex Lindsey, continuing the plotline of the first story. Rudy Nebres did the cover. [3/6-3/27]

BETTY AND ME No. 139, May. Betty stars in "Keen On Katy" by George Gladir, Dan DeCarlo and Jim DeCarlo. Betty finds her mom's old **KATY KEENE** comics in the attic and imagines herself as Katy. Also: Betty stars in "The Late Great" by Frank Doyle and Dan DeCarlo; "Thimble Minded" by Doyle and Dan DeCarlo Jr.; and "A Medal For Archie" by Doyle and DeCarlo Jr. Dan DeCarlo did the cover. [3/6-3/27]

ARCHIE GIANT SERIES MAGAZINE No. 537, June. This issue features a **Betty and Veronica Spectacular.** Dan DeCarlo did the cover. [3/13-4/3]

ARCHIE'S T.V. LAUGH-OUT No. 95, June. Dan DeCarlo did the cover. [3/13-4/3]

THE FLY No. 7, June. "Chance" is by Steve Ditko and Robin Snyder. The Fly is enlisted to clear Tommy Troy's reputation. Also, the Jaguar appears in "Sacrifice" by Chas. Ward and Vic Catan. Ditko and Rudy Nebres did the cover. [3/13-4/3]

JUGHEAD JONES COMICS DIGEST MAGAZINE No. 29, June. [3/13-4/3]

ARCHIE AND ME No. 145, June. [3/20-4/10]

ARCHIE... ARCHIE ANDREWS WHERE ARE YOU DIGEST No. 32, June. [3/20-4/10]

BLUE RIBBON COMICS No. 9, June. This issue's cover feature is **The Agents of Atlantis.** "The Outcast" is by Mark Manhart, Malcolm Davis and Ricardo Villagran. A new band of underwater heroes are based in the lost city of Atlantis. The back-up is "Snake-Bitten" by Marv Channing and Adolfo Buylla. Rich Buckler and Villagran did the cover. [3/20-4/10]

JUGHEAD No. 334, June. Dan DeCarlo did the cover. [3/20-4/10]

ARCHIE AT RIVERDALE HIGH No. 97, June. "The History Lesson." Dan DeCarlo did the cover. [3/27-4/17]

KATY KEENE SPECIAL No. 4, June. Dan DeCarlo did the cover. [3/27-4/17]

CAPITAL COMICS NEWS

March 7th was the date that Capital Comics announced suspension of the company's comic-book publishing operation for an indefinite period. This decision, prompted by what a Capital spokesman termed "the glut of publications released on the marketplace in late '83," caused **WHISPER #3** and **NEXUS #7**, ready to print, to be held until at least mid-April publication. The last release was **BADGER #4**, which shipped in February. The posters featuring Nexus, the Badger and Whisper have been printed and will be shipped out in the first week of April.

Business Manager/Circulation Director Milton Griepp stated that Capital is examining three distinct options for future operation: 1) the resumption of publishing, probably with a new price; 2) the packaging of the books to be done by Capital with actual publication picked up by another publisher; and 3) sale of the publishing division outright to another company. There have been rumors that Marvel is interested in picking up **NEXUS** for its Epic Comics line, but Capital could not make a comment on this. Capital's distribution and wholesaling divisions are not affected by this announcement.

Inasmuch as the possibility exists that these already-completed issues may be seeing publication sometime, we're listing the contents of the delayed books here for the record.

WHISPER No. 3. "Ricochet" is by Steven Grant and Rich Larson. Alexis Devin becomes Whisper to save her roommate from a kidnapping, unaware that she's being tracked through Central Park by her stepfather. Larson did the cover. [?]

NEXUS No. 7. "The Bowl-Shaped World" is by Mike Baron and Steve Rude. Nexus and Judah find themselves fighting for their lives in the Bowl-Shaped World with the aid (?) of the temporally displaced Badger, and the Bowl's creator reveals itself. Rude did the cover. [?]

THE BADGER No. 5. "Oak" is by Mike Baron and Jeff Butler. Ham discovers an ancient oak which he wishes to preserve for its mystical energy, but an energy conglomerate is intent on seeing that he doesn't interfere with their plans for the land which it's on. Butler did the cover. [?]

COMICO NEWS

Comico has run into financial setbacks which have caused their publication schedule to be revised drastically. **SLAUGHTERMAN** has been cancelled, and **AZ, SKROG, PAIN,** and **ARMAGEDDON WARRIOR** have been indefinitely postponed, while **PRIMER** and **EVANGELINE** have been pushed back. **PRIMER #7** will not appear until June, while **EVANGELINE #1**, which appeared in March, will be followed by **#2** and **3** on a monthly schedule thereafter.

EVANGELINE No. 2. "Hate Boat" is by Charles Dixon, Judith Hunt and Ricardo Villagran. Hunt did the cover. [April?]

MAGE No. 2,. Kevin encounters Mirth and learns more about his powers in a story by Matt Wagner. Wagner did the cover. [April?]

GREMLINS

WHITMAN NEWS

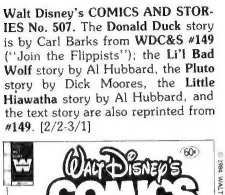
Whitman will be publishing, under their Golden Books imprint, the adaptation to the Steven Spielberg-produced film **GREMLINS**, currently scheduled to appear June 8th. It will be in the same format as the recent **MASTERS OF THE UNIVERSE**, **SECRET OF NIMH, FOX AND THE HOUND** and **FLASH GORDON** albums.

COMING COMICS

Walt Disney MICKEY MOUSE No. 217. This issue features "The Moon-Blot Plot" by Paul Murry and Dick Moores from **WALT DISNEY COMICS AND STORIES #246**-248; "The Trail to Treasure" by Murry and Moores from **WDC&S #242**; and "Shark Bait" by Murry and Moores from **MICKEY MOUSE #73**. [2/2-3/1]

Walt Disney SUPER GOOF No. 72. "The Strange Case of Doctor Syclocks" by Paul Murry is reprinted from **SUPER GOOF #2**. [2/2-3/1]

Walt Disney's COMICS AND STORIES No. 507. The **Donald Duck** story is by Carl Barks from **WDC&S #149** ("Join the Flippists"); the **Li'l Bad Wolf** story by Al Hubbard, the **Pluto** story by Dick Moores, the **Little Hiawatha** story by Al Hubbard, and the text story are also reprinted from **#149**. [2/2-3/1]



Walt Disney's COMICS AND STORIES #508. #150's Carl Barks **Donald Duck** lead story are accompanied by the **Li'l Bad Wolf, Pluto** and **Little Hiawatha** stories from that issue. [2/2-3/1]

BEEP BEEP THE ROAD RUNNER No. 104. [2/16-3/15]

Walt Disney CHIP 'N' DALE No. 82. [2/16-3/15]

Walt Disney HUEY, DEWEY AND LOUIE No. 80. [2/16-3/15]

TWEETY AND SYLVESTER No. 120. [2/16-3/15]

DAFFY DUCK No. 145. [3/1-3/29]

LOONEY TUNES No. 47. [3/1-3/29]

Walt Disney MICKEY MOUSE No. 218. [3/1-3/29]

Walt Disney SUPER GOOF No. 73. [3/1-3/29]

POPEYE THE SAILOR No. 171. [3/8-4/5]

PORKY PIG No. 109. [3/8-4/5]

TOM AND JERRY No. 344. [3/8-4/5]

TWEETY AND SYLVESTER No. 121. [3/8-4/5]

Walt Disney UNCLE SCROOGE No. 208. "Land of the Pygmy Indians" is by Carl Barks, as is the **Gyro Gearloose** back-up. [3/22-4/19]

Walt Disney UNCLE SCROOGE No. 209. "The Money Well" and the **Gyro Gearloose story** are by Carl Barks. [3/22-4/19]

Walt Disney's COMICS AND STORIES No. 509. [3/22-4/19]

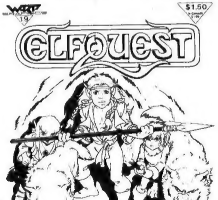
Walt Disney's COMICS AND STORIES No. 510. [3/22-4/19]

TEXAS COMICS NEWS

The Texas Comics group has died after publishing only 1983's **JUSTICE MACHINE ANNUAL**. Of the four owners, three—Michael Wolff, Keith Wilson and Mark Hamlin—have resigned in protest over the inability of J.R. Riley to secure funds to print **JUSTICE MACHINE #1**. Though Texas Comics retains licensed publishing rights to **JUSTICE MACHINE**, Bill Willingham has reclaimed his rights to **THE ELEMENTALS** and will be seeking publication elsewhere. No further Texas publications are expected at this time.

WaRP GRAPHICS COMING COMICS

WaRP Graphics has added a third magazine to its schedule: **MYTHADVENTURES**, an adaptation of Robert Aspirin's "Myth" series of sword and sorcery books. Art on the series is by Phil Foglio and Tim Sale. The first issue appeared in March.



ELFQUEST No. 18, February. "The Treasure" is by Wendy and Richard Pini. The elves and the Trolls find themselves unwilling allies. Pini did the cover. [2/23-3/2]

MYTHADVENTURES No. 1, March. "Hello, I Must Be Going" is by Robert Aspirin, Phil Foglio and Tim Sale. This series concerns the adventures of Aahz, a demon, and Skeeve, a sorcerer's apprentice. Foglio did the cover. [3/22-3/29]

A DISTANT SOIL No. 2, April. "A Daze of Future/Past" is by Richard Pini and Colleen Doran. Liana and Jason learn that their alien benefactors are not entirely what they seem. Doran did the cover. [4/23-4/30]

KITCHEN SINK NEWS

Howard Cruse has resigned as editor of **GAY COMICS** and has been replaced by Robert Triptow. Cruse said that he would continue to contribute, however. Triptow's first issue **#5**, will be out in June.

GOODMAN BEAVER. This oft-delayed trade paperback/deluxe hardcover will finally ship in April. The

Harvey Kurtzman/Will Elder series reprinted from **HELP!** includes "Goodman Meets S*p*rman," "Goodman, Underwater," "Goodman Meets T*rz*n" and "Goodman Gets a Gun." David Schreiner provided the introduction, which discusses the repressed Archie parody not included in the book. Kurtzman and Elder did the cover. [April]

THE SPIRIT No. 4. From March 17-April 7, 1946 come "Nylon Rose," "The Man Who Killed the Spirit" (aka "The Last Trolley"), "Yafodder's Mustache," and "The Lipstick Print Case," all by Will Eisner with color by Mike Newhall and Ray Fehrenbach. Eisner did the cover. [4/17-4/24]

AMERICOMICS NEWS

Due to a glut in product and a changeover in printers, Americomics have delayed release of a number of already announced books. **NIGHTVEIL, BOLT** and **STARMASTERS** were scheduled to appear in April at last word.

AMERICOMICS is being replaced on the schedule with **SHADE** after **AMERICOMICS #6** is published. Americomics wants to restrict their output to only three titles per month, and so the try-out book had to go.

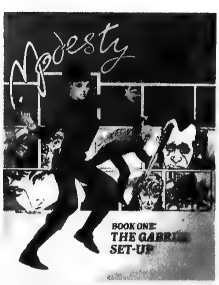
BOLT AND STARFORCE SIX No. 1. "Bolt" is by Bill Black, Rod Whigham and Roy Richardson. Col. Mitchell Cameron becomes Bolt when he is engulfed by the Enigma Cloud. "Starforce Six" is by Phil White, Jim Saunders and Willie Blyberg. Bolt attacks NASA and encounters the special task force of the story title. Steve Lightle and Jerry Ordway did the cover. [April]

CAPTAIN PARAGON No. 3, April. "Captain Paragon Captured" is by Dan St. John, Greg Guler and Kevin Dzuban. Captain Paragon attempts to save the Rurian fleet from metron bombs. Guler and Dzuban did the cover. [April]

EAGLE COMICS NEWS

Eagle Comics will be doing two Baxter limited series in the upcoming months. **JUDGE DREDD IN "THE JUDGE CHILD QUEST"** will be the first, a five-issue "mega-series" shipping in April; the storyline continues from **JUDGE DREDD #13**, and is written by John Wagner, and drawn by Brian Bolland, Mike McMahon and Ron Smith, with Bolland doing the covers; and **NEMESIS THE WARLOCK**, a seven-issue "necro-series" featuring a non-human hero battling a racist dictator called Torquemada on the planet Termight; the series is by Pat Mills and Kevin O'Neill and it begins in May.

Titan Books will begin a new series of albums reprinting English newspaper strips beginning with **MODESTY BLAISE**. The first book is due in July and features the first three **MODESTY** stories: "La Machine," "The Long Lever" and "The Gabriel Set-Up" as well as a twelve day introductory strip called "In the Beginning" which was for use by papers beginning the strip after it began. It will be 96 pages, softcover, for $8.95, and all reproduction will be from the original art rather than proofs or printed strips. The strip was by Peter O'Donnell and Jim Holdaway; the new cover is by John Burns. The book will be available in the U.S. under agreement with Ken Pierce, who holds the U.S. rights. The first announced album, **GARTH**, has been delayed to coincide with the release of the first **MODESTY** volume, and they will be joined by **JEFF HAWKE** in late summer. Brian Bolland will do the cover of **HAWKE**.



The next seven graphic albums in the Titan Books line are as follows: **THE CHRONICLES OF JUDGE DREDD Vol. 11: JUDGE DREDD 3** by John Wagner, Pat Mills, Mike McMahon and Ron Smith; cover by McMahon; out in June. **THE BEST OF 2000 A.D. Vol. 8: NEMESIS BOOK TWO** by Pat Mills and Kevin O'Neill; out in June. **THE CHRONICLES OF JUDGE DREDD Vo. 12: BLOCK MANIA** by John Wagner, Ron Smith, Mike McMahon, Steve Dillon and Brian Bolland; out in July. **THE CHRONICLES OF JUDGE DREDD Vol. 13: THE APOCALYPSE WAR BOOK ONE** by John Wagner and Carlos Ezquerra; out in August. **THE BEST OF 2000 Vol. 9: ROGUE TROOPER** by Gerry Finley-Day, Dave Gibbons and Colin Wilson; cover by Dave Gibbons; out in August. **THE CHRONICLES OF JUDGE DREDD Vol. 14: THE APOCALYPSE WAR BOOK TWO** by John Wagner and Carlos Ezquerra; out in October. And **THE BEST OF 2000 A.D.: STRONTIUM DOG** By John Wagner and Carlos Ezquerra; out in October.

JUDGE DREDD No. 8, June. "The Cursed Earth" Part 4 is by Pat Mills, John Wagner, Mike McMahon, Brian Bolland and Dave Gibbons. Dredd's ally, Tweak has a secret, as the rest of Dredd's band face the Legion of the Damned. Bolland did the cover. [2/22-2/29]

ROBO-HUNTER No. 3, June. "The Planet of the Robots" Part 3 is by John Wagner and Ian Gibson. Sam faces the Sewergator. The Harlem

Heroes star in the back-up by Tom Tully and Dave Gibbons. Gibson did the cover. [2/22-2/29]

JUDGE DREDD No. 9, July. "The Day the Law Died" Part 1 is by John Wagner, Brian Bolland, Mike McMahon, Dave Gibbons, Brendan McCarthy and Brett Ewins. Judge Goodman is killed and replaced by Judge Cal, who pronounces a death sentence on Mega-City—just as man-eating alien Kleggs appear. Bolland did the cover. [3/21-3/28]

PACIFIC COMICS NEWS

Pacific has a number of new titles on the boards. First up will be **Jerry Iger's FAMOUS FEATURES** which will feature material done in the 1940s but either never printed or currently obscure. The first issue spotlights the art of Matt Baker, featuring an eight-page previously unseen **FLAMINGO** story by Iger. Ruth Roche and Baker; a **Wonder Boy** story by Iger and Baker, previously unpublished; and "Ace of the Newsreels", another unpublished Baker story. #2 features the same three strips, though the **Flamingo** story is restructured from its original newspaper strip format. This is planned as an ongoing series.

The second book to debut in May or June will be **SIEGEL AND SHUSTER: DATELINE 1930's**, which is a one-shot featuring previously unpublished samples done by the team who created **Superman** for syndication purposes. Included is a science-fiction strip done in 1941 called "Interplanetary Police," a science-adventure strip called "Steve Walsh," and a precursor to the prepackaged comics sections of the '40s called "Tabloid Comics," which features Siegel/Shuster samples of at least a dozen different Sunday strips of all genres. The one-shot features a Shuster cover.

The third book will be a bi-monthly beginning in July called **PATHWAYS TO FANTASY**; it's a Bruce Jones/April Campbell-packaged book with art by Barry Windsor-Smith, Jeff Jones, John Bolton and Lela Dowling in the first issue. The theme is science-fiction.

Out in July as well will be a black-and-white trade paperback of **PLANET COMICS #1**, featuring reprints of strips like **Buzz Crandall of the Space Patrol, Flint Baker, Adventures on a New World, Auro, Lord of Jupiter, The Doomed Universe, the Red Comet, Capt. Nelson Cole of the Solar Force**, and more. The 72-page book will cost $5.95.

Continuity Publishing, whose books are distributed by Pacific, has

announced three new titles they are working on which will only be scheduled when they are fully underway. The three are:

THE REVENGERS featuring Megalith, the ultimate human being, trained to be mentally and physically superior.

ARMOR AND SILVER STREAK featuring two brothers who are abducted from Earth and given abilities and powers, one becomes a master of martial arts, the other of techological weaponry.

ZERO PATROL, a science-fiction series by Neal Adams and Esteban Maroto. All three books are planned as bi-monthlies.

Mike Friedrich's Star*Reach Productions has announced that Quality Communications' features from **WARRIOR Magazine** will be published in some manner by Pacific. These include **Pressbutton** by Pedro Henry and Steve Dillon, **V For Vendetta** by Alan Moore and David Lloyd, **Shandor, Demon Stalker** by Steve Moore, John Bolton, and David Jackson, **Spirl Path** by Steve Parkhouse, **Ektryn** by Pedro Henry and Cam Kennedy, and **Twilight World** by Steve Moore and Jim Baikie (everything, in short, but **Marvelman**, whose name is a roundblock to publication in the U.S.). The strips would be featured in two regularly published color comics. Pacific has yet to make an announcement.

PACIFIC PRESENTS #5 will feature a **Rocketeer** portfolio section with art by Doug Wildey, Bil Stout, Milton Caniff, George Freeman, Gray Morrow, Al Williamson, Bruce Jones and Mike Kaluta, with two more to be announced. The issue will feature a twenty-page lead **Rocketeer** story by Dave Stevens.

Dave Stevens will ink a three-page Bruce Jones story pencilled by Jim Sullivan for **THREE DIMENSIONAL ALIEN WORLDS**, out in April.

COMING COMICS

DEMON DREAMS No. 2, May. **Reprints in this issue include "The Toll Bridge" by Arthur Suydam and Joe Koch; "Mama's Place" by Suydam; "Food For the Children" by Suydam; "Mudwog" by Suydam; and "Heads" by Suydam. Suydam did the cover. (March)**

ECHO OF FUTUREPAST No. 1, May. **The first issue of this Continuity Productions-published comic features "Mudwogs" by Arthur Suydam; "Tippie Toe Jones" by Lindley Farley, Louis Mitchell and Neal Adams; "Bucky O'Hare" by Larry Hama and Michael Golden; "Frankenstein/Wolfman/Dracula" by Neal Adams; and "Virus" by Jean Teule. Adams did the cover. (March)**

GROO SPECIAL No. 1, May. **"How Groo Got His Swords" is the subject of this special white-paper special. Also included is the first vintage-1977 Groo adventure and a bunch of special pages. It's all by Sergio Aragones with dialogue by Mark Evanier. Aragones did the cover. (March)**

PACIFIC PRESENTS No. 4, May. **In this issue is a science-fiction western, "Doc .44" by Bob Haney, Mel Keefer, Ian Akin and Brian Garvey; "Shell Game" by Bruce Jones, Helmut Eppich and Akin and Garvey; and "E. Erie Smith and Walter Weary" Part 2 by Tim Conrad. Akin and Garvey did the cover. (March)**

SUN-RUNNERS No. 3, May. **"Masquerade" is by Roger McKenzie and Pat Broderick. A band of pirates led by the beautiful Cap'n Hemlock discover Gibralter. Plus, Mike Mahogony stars in "The Big Freeze" by Roger McKenzie and Paul Smith. Broderick did the cover. (March)**

3D ALIEN WORLDS No. 1, May. **This special 3D edition costs $2.00 and features these tales: "Away Off There Amid the Softly Winking Lights" by Bruce Jones and Arthur Adams; "Field Drill" by Jones and John Bolton; "Spaceman Go Home" by Jones and Rand Holmes; "Fair Play" by Jones, Jim Sullivan and Arthur Suydam; and "What Really Happened to the Dinousaurs" by Jones and William Wray. Joe Chiodo did the cover. (March)**

VANGUARD ILLUSTRATED No. 5, May. **This showcase book features: "Face to Face" by Tim Burgand;**

"Quark" Part 2 by Mike Baron, Rich Burchett and Steve Mitchell; "Friend In Need" by Ron Harris; and a two-pager by Rick Geary. Michael Kaluta did the cover. (March)

BOLD ADVENTURE No. 4, June. **This issue's stories are "Spitfire" Part 2 by Bill DuBay and John Severin; "Soldiers of Fortune" by DuBay and Alex Nino; and "The Weirdling" Part 3 by DuBay and David Lloyd. Nino did the cover. (April)**

ECHO OF FUTUREPAST No. 2, June. **In this issue: "Mudwogs" Part 2 by Arthur Suydam; "Hom" by Carlos Giminez; "Frankenstein" by Neal Adams; "Tuxedo Junction" by Enea Riboldi; "Bucky O'Hare" by Larry Hama and Michael Golden. Suydam did the cover. (April)**

SOMERSET HOLMES No. 5, June **The lead story is by Bruce Jones, April Campbell and Brent Anderson. More of Somerset's identity puzzle is revealed, only to bring up more questions. "Cliff Hanger" continues by Jones and Al Williamson in the back-up. Anderson did the cover. (April)**

TWISTED TALES No. 9, June. **This issue features some non-Bruce Jones stories: "Deadlights" by Charles Wagner and Bill Wray; a Dennis Etchison story drawn by Mike Hoffman; a Jan Strnad story; and one Bruce Jones story drawn by Thom Enriquez. John Bolton did the cover. (April)**

VANGUARD ILLUSTRATED No. 6, June. **Showcased are: "The Trains Belong to Us" by Joey Cavalieri and George Perez; "The God Run" by Peter Milligan and George Freeman; "Hump Hammersmith, Buttkicker-At-Large by Bill DuBay, Vince Argondezzi and Rick Bryant; and "Struggle's End" by Rex Lindsey. Perez did the cover. (April)**

VANITY No. 2, April. **Will Meugniot handles the lead story, which is said to feature dinosaurs on the moon and an alien armada's answer to an ancient call. The back-up is "Avalone" by David Campiti, David Ross and Dan Adkins. The strip involves a post-holocaust Earth set in 2360. Meugniot did the cover. (April)**

ET AL

Books Nippan, 532 West 6th Street, Los Angeles, CA 90014, has published the first English translation of the Japanese animated TV series **STAR BLAZERS**, the American version of **SPACE CRUISER YAMATO**, created by Yoshinobu Nishizaki, the $11.95 paperback features color reproductions of cels from the first four episodes. Further volumes in the series will continue the adaptation.

LANN

Frank Thorne is doing a new strip for **HEAVY METAL** with a heroine as lead character: **Lann**. It features Lann Marin, a C.I. operative on the remote planet Neon-Six and her companions Shardin Bowele and Glitch, an imperfect droid. It begins in the June issue.

The two partners in the **D'ARC TANGENT** comic book, Freff and Phil Foglio, have split up over diverse creative directions before doing the second issue. It is possible, since both own equal shares of the character, that each will be doing their own version of the strip in the future.

Fantagraphics has been sued by two separate litigants recently. The first suit came from the original publisher of **THE BUYER'S GUIDE**, Alan Light, for statements made in a May, 1983 editorial in **THE COMICS JOURNAL** by publisher Gray Groth; Light is asking for $1,000,000 in damages and $1,000,000 in punitive damages. The other suit was brought about by Rich Buckler against **THE COMICS JOURNAL**, writers Ted White and Robert Greenberger, and publisher Groth for the sum of $100,000 in damages, $35,000 in special damages, and $100,000 in punitive damages. The suit arose from a pair of articles which ran in the magazine charging Buckler with plagiarism and incompetency.

JUST IMAGINE COMICS AND STORIES No. 8. In this issue: "Buck Godot" by John Buckley, Phil Foglio, Doug Rice, Hilary Barta, Rick Taylor and Brian Thomas; "Banana Man" by Dennis Mesinger, Randall Risley, Jill Thompson, Bill Reinhold and Bill Anderson; "The Hoary Road to Glory" by Stan Timmons and Mike Matthew; and "Fire Fang" by Bob Corby. Foglio did the cover; $2.00 postpaid from Just Imagine Graphix, 11 South 767 Book Road, Naperville, IL 60565. [March]

Fawcett-Columbine have published a **FUNKY WINKERBEAN** paperback collection. The foreward is by Erma Bombeck, and it was scheduled to be released in March.

Vortex Publications' **MISTER X** has been rescheduled for this Spring, and the artwork is now to be done by Gilbert and Jaime Hernandez, with input from Dean Motter on story. It will be a color book for $1.75, printed on Sterling paper. Other recent Vortex projects:

VORTEX No. 8. Featuring work by Trina Robbins, Steve Leialoha, Jeff Morgan, Ronn Sutton and Don Marshall. Paul Rivoche did the cover. [3/20-3/27]

STIG'S INFERNO No. 1. A new humorous sword and sorcery-oriented comic by Ty Templeton and Anthony Van Bruggen. Black and white. Paul Rivoche did the cover. [4/20-4/27]

MEGATON #2 was scheduled to appear in late March, featuring "Megaton" by Clarke Hawbaker, "Vanguard" by Erik Larsen and Sam Grainger; "Ethrian" by Frank Fosco; and "Feral" by Don Chin and Ken Myer, with stories by Gary Carlson. Butch Guice did the color cover of this 64-page black-and-white book. Write them at 227 Healy Avenue, Elgin, IL 60120.

WARRIOR No. 17. In this issue: **Jaramsheela** by Steve Moore, Pedro Henry, and David Jackson; **the Marvelman Family** in "The Red King Syndrome" by Alan Moore and John Ridgway; **V For Vendetta** by Alan Moore and David Lloyd; "Home Is the Sailor" by Steve Parkhouse and Ridgway; and "Twilight World" by Steve Moore and Jim Baillie. [April]

Fantagraphics Books will release their first color comic book, **DALGODA**, by Jan Strnad and Dennis Fujitake, in June. It stars a dog-like

alien who comes to Earth to save two worlds; the back-up strip is called **Grimwood's Daughter**, and is by Strnad and Kevin Nowlan and focuses on an elfin community's attempts to exist in a human world. Kenneth Smith will color the book, which will be photo-separated. Fantagraphics has issued a series of promotional generic posters to promote the series in shops.

Also out is **DON ROSA'S COMICS AND STORIES #2** by our own Don Rosa; it reprints the second part of the **Pertwillaby Papers** saga which predates **Captain Kentucky** and which originally appeared in **ROCKET'S BLAST-COMICOLLECTOR**. Editorial objectivity aside: **buy it!**

THE FIRST KINGDOM No. 19. Tundran has entered the capital citadel disguised as a blind slave, hoping to get a glimpse of the city's weak points. Jack Katz did the story, art and cover. [March]

TCR MESSAGE

Nobody knows as well as I do how late this issue is; the only consolation is that I've nearly completed the next issue too. Look for it in about three weeks, I should think—it should have a huge lettercolumn. -Mike Tiefenbacher

ECLIPSE COMICS NEWS

The CROSSFIRE spin-off from DNAgents will be joined by a four-issue SURGE mini-series beginning in May. The series will be by Mark Evanier, Rick Hoberg and Al Gordon, and follows events in DNAgents #12. The series introduces another possible spin-off character, Lancer, a ten-foot tall media-superstar super-hero.

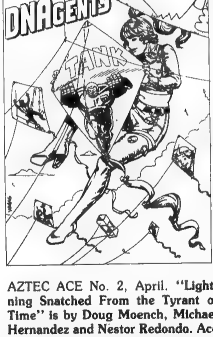
Larry Houston is doing a Tank back-up strip for DNAgents #12.

Beginning with SABRE #10, Jose Ortiz will be the artist, replacing Billy Graham and Bill Miller.

A new series debuts in ECLIPSE MONTHLY #9 called Steel, Stealth and Magic by Wendi Lee, Sandy and Tom Saidak and Steve Masseroni is fantasy set in the 16th century.

Bruce Palley has been named Vice President of Eclipse in charge of business matters; his former employment was in the music management field as a CPA. He will take charge of Eclipse's merchandising and licensing duties.

Eclipse's long-delayed trade paperback books, THE ART OF STEVE DITKO and WOMEN AND THE COMICS, will both be released before the summer conventions, Eclipse promises. Both are to be also available in hardcover editions. The delay was attributed to a need for more time to incorporate much added information.



AZTEC ACE No. 2, April. "Lightning Snatched From the Tyrant of Time" is by Doug Moench, Michael Hernandez and Nestor Redondo. Ace is held at gunpoint by Benjamin Franklin, who he's learned is the target for a lookalike substitution attempt by the Ebonati. Tom Yeates did the cover. (3/6-3/13)

ZOT.No. 1, April. "Zot!" is by Scott McCloud. An Earth girl is surprised by an alien super-hero boy named Zachary T. Paleozogt, aka Zot, who takes her to his dimension—Earth, 1965, sort of. McCloud did the cover. (3/6-3/13)

STAR*REACH CLASSICS No. 1, April. "Flightmare" is by Neal Adams and Frank Cirocco and is the lead reprint from STAR*REACH, in color for the first time. The back-ups are three "Death" stories by Jim Starlin and "Cosmix" by Dave Sim. Frank Cirocco did the cover. (3/13-3/20)

DNAgents No. 11, May. "The Black Box" is by Mark Evanier, Will Meugniot and Al Gordon. The DNAgents attempt to unravel the mystery of a black box. Meugniot and Gordon did the cover. (4/3-4/10)

ECLIPSE MONTHLY No. 7, May. In this issue: "Carlos McLlyr, Adventures In Californio" continues by Christy Marx and Peter Ledger; the Masked Man stars in "Confessions" by B.C. Boyer; and Ragamuffins appear in "The Pack-Rat Instinct" by Don McGregor, Gene Colan and Klaus Janson. (4/3-4/10)

ZOT! No. 2, May. "Games" is by Scott McCloud. After the Key to the Door at the End of the Universe, Zot enters a computer game followed by an assassin named 9-Jack-9. McCloud did the cover. (4/3-4/10)

MS. TREE No. 8, May. "The Cold Dish" concludes in this issue by Max Allan Collins, Terry Beatty and Gary Kato. The story ends as Tree and her companions become commandos. Beatty did the cover. (4/10-4/17)

SABRE No. 9, May. "An Exploitation of Everything Dear: Vindication" is by Don McGregor, Billy Graham and Bruce Miller. The story concludes. The back-up is "Crimson Dawn" by McGregor and Michael Hernandez. Graham and Miller did the cover. (4/10-4/17)

STAR*REACH CLASSICS No. 2, May. This issue's reprint is "Stephanie Starr: In the Light of Future Days" by Mike Friedrich and Dick Giordano from S*R #2. The back-up is "Newton the Rabbit Wonder" by Sergio Aragones and Steve Leialoha. Giordano did the cover. (4/10-4/17)

CROSSFIRE No. 1, May. "The Hard Climb to Oblivion" is by Mark Evanier and Dan Spiegle. A new Crossfire's origin is revealed, and he becomes an undercover infiltrator of the Hollywood underworld. Spiegle did the cover. (4/17-4/24)

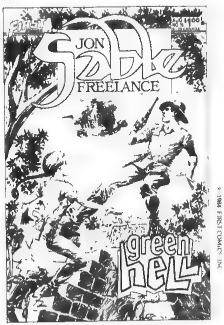
FIRST COMICS NEWS

First Comics filed suit on February 28 in the Northern District Court of Illinois against World Color Press and the Marvel Comics Group for engaging in various anti-trust and anti-competitive activities. The suit seeks an undisclosed amount in damages because World Color does not give First the same discount rate as other clients such as Marvel, DC, Whitman, Archie and Eagle. The action against Marvel stems from Marvel's number of releases in the fall and winter of 1983, when the total retail price for every comic rose from $42.05 [in November 1982] to $109.35 [in November 1983]. The reprint nature and their last-minute scheduling caused First to conclude that the flood of product was intentional on Marvel's part to prevent newcomers from lessening their total share of the market.

Both MARS and WARP have been demoted to bi-monthly freque

cy as of issues released in May. WARP #17 will ship in June and MARS #10 will ship in July. The new schedule will allow WARP to go to book-length stories, with Outrider becoming part of the main continuity. A new title is due to be announced soon to take the place of the opening on the schedule for a new monthly.

New back-ups will be appearing in GRIMJACK and MARS with the former feature's getting its own title. In GRIMJACK #2, Munden's Bar will debut, set in the Cynosure tavern which Grimjack uses as an office; John Ostrander, Tim Truman and Peter Gillis will be contributing stories, with art by Rick Veitch, Steve Bissette, Brian Bolland, Joe Staton and Hilary Barta slated for future issues. The Gillis story will feature the Black Flame, from STARSLAYER, in Munden's Bar. The MARS back-up is called Dynamo Joe and is the creation of Doug Rice. Its star is a 70-foot tall, 120-ton humanoid robot, inspired by Japanese cartoons; it's created and drawn by Doug Rice with dialogue by John Ostrander.



Jim Sherman and Pat Broderick will each be pencilling fill-in issues of AMERICAN FLAGG! in order to allow Howard Chaykin a vacation from his work. Sherman will pencil #13 and Broderick #14, with Rick Burchett inking both. Chaykin, of course, wrote both.

Second City director Del Close should be added to the list of writers doing Munden's Bar back-ups. His background is chiefly in the acting field and includes much stage work in Chicago as well as roles in the GET SMART! and MY MOTHER THE CAR TV series.

First Comics' comic reader survey results have been announced, and they've determined their average reader to be 25.1 years old, male, predominantly college-educated with an average salary of over $20,000 a year and a decided preference for science-fiction comics, followed by fantasy, super-hero, detective, sword and sorcery, western and barbarian comics, in that order.

Charles Meyerson's next text feature will be a history of the Comics Code and its impact on comic books.

Rick Oliver will edit the Black Flame strip in the back of STARSLAYER beginning with #22.

AMERICAN FLAGG No. 10, July. "And That's The Way It Is!" is written and drawn by Howard Chaykin. A new Plexus Ranger is out to get Reuben Flagg. Chaykin did the cover. [3/6-3/13]

E-MAN No. 16, July. "Sunrise, Sunset" is by Joe Staton and Rich Burchett. Once again, Samuel Boar and the Battery are out to get Nova Kane and E-Man. Staton did the cover. [3/13-3/20]

STARSLAYER No. 18, July. "Blood And Thunder" is by John Ostrander and Timothy Truman. Starslayer meets Grimjack when Torin's friends employ Grimjack in an assault on Lord Ariosto's prison. Truman did the cover. [3/13-3/20]

JON SABLE, FREELANCE No. 14, July. "The Wall" is by Mike Grell. A Russian defector hires Jon Sable to get the wife he left behind in East Berlin. Grell did the cover. [3/20-3/27]

MARS No. 7, July. "World War I: Early Warning" is by Mark Wheatly and Marc Hempel. One of the stranded earthmen casts Mars into a world-wide conflict. The **Black Flame** story is "The Lover" by Peter Gillis. Tom Sutton and Bruce Patterson. Hempel and Wheatly did the cover. [3/20-3/27]

WARP No. 14, July. "Wizard's Gambit" is by Peter Gillis, Jerry Bingham and Mike Gustovich. With Sargon and Cumulus gone, Luguibanda must employ fellow wizards to stop a demon invasion of Fen-ra. The **Outrider** story is "War With The Iron Star" by Gillis, Bill Willingham and Hilary Barta. The cover is by Bingham and Gustovich. [3/20-3/27]

AMERICAN FLAGG! No. 11, August. "Solidarity — For Now — Part Two" is by Howard Chaykin. Ousted from the Plexus Rangers, Reuben is now leadiong the rebellion against Sheiskopf. Chaykin did the cover. [4/3-4/10]

GRIMJACK No. 1, August. "A Shade Of Truth" is by John Ostrander and Timothy Truman. John Gaunt debuts in his own magazine in an investigation of a politically-involved teen-age suicide. Truman did the cover. [4/3-4/10]

E-MAN No. 17, August. "Smeit-Quest" is by Joe Staton and Rick Burchett. E-Man and Nova embark on a dangerous mission to rescue Teddy Q. from the horribly cute elves. Staton did the cover. [4/10-4/17]

STARSLAYER No. 19, August. "Old Business" is by John Ostrander, Timothy Truman and Hilary Barta. Torin, Tamara and crew return to where Earth once existed to face Commander Bragg and the Raptor. Truman did the cover. [4/10-4/17]

JON SABLE, FREELANCE No. 15, August. "Green Hell" is by Mike Grell. A South America revolution and armed Cuban soldiers interfere with a search for Incan treasure. Grell did the cover. [4/17-4/24]

MARS No. 8, August. "World War 2" is by Marc Hempel and Mark Wheatly. In the midst of the ongoing war, Morgana discovers and contracts the deadly disease that killed the original expeditionary force. Black Flame appears in "Riders To Heart's End" by Peter Gillis, Don Lomax and Bruce Patterson. Wheatly and Hempel did the cover. [4/17-4/24]

WARP No. 15, August. "Death Of Princes" is by Peter Gillis, Jerry Bingham and Mike Gustovich. Returning to Earth, Cumulus once again faces Death. The **Outrider** story is "By This Sign" by Gillis, Bill Willingham and Gustovich. The cover is by Bingham and Gustovich. [4/17-4/24]

BULLET CROW by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE

052

OUR STORY SO FAR...

BONNIE BUNNY, DISGUISED AS AN ELF, IS TRAPPED WITHIN THE GATES OF SANTA'S WORKSHOP.

IF FOUND OUT, SHE IS IN TROUBLE, FOR...

ELVES HAVE NO MERCY!

HERE'S THE 3rd TRIPLICATE FORM. WHEN CAN I EXPECT MY ELF UNION CARD?

ARE YOU SURE YOU'RE AN ELF? I'VE NEVER SEEN AN ELF COVERED IN WHITE FUR BEFORE!

I AM AN ELF. I'VE GOT THE POINTY EARS AND THE ELF SUIT! ...IDENTIFICATION COMPLETE.

YES SIR! WHAT ELFISH FUNCTION DO YOU PERFORM?

SQUIRK

I DUMP THE RADIOACTIVE WASTE FROM SANTA'S WORKSHOP!

OH! AFTER BEING EXPOSED TO HIGH LEVEL RADIATION.

..YOU'VE BECOME AN EXAMPLE OF A NEW ELF LIFE FORM.

WRONG! I'M A REGULAR ELF!... PLAIN AND SIMPLE. I LOOK JUST LIKE YOU!

HEY, RALPH!

DID YOU EVER SEE THIS ELF WITH THE HORMONAL IMBALANCE?

MEANWHILE...

WELL, CORONARY CANARY! TIME'S UP, AND OF THE ESSENCE! BONNIE BUNNY SHOULD BE BACK BY NOW!

Hmm, MAYBE WE SHOULD RESCUE HER IN NEXT MONTH'S EPISODE!

UNTIL THEN, OUR BEST BET IS TO CONSUME LARGE QUANTITIES OF VITAMIN "C" AND GET PLENTY OF REST...

SQUIRK.

...TO PREPARE US FOR BATTLE!!!!!

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POCKET CHECKLIST

SHIPPING FEBRUARY, ON SALE MARCH

ARCHIE COMICS
- ☐ Archie #329
- ☐ Archie Double Digest #10
- ☐ Archie's Pals 'n' Gals #169
- ☐ Betty And Me #139
- ☐ Betty And Veronica Comics Digest #8
- ☐ Blue Ribbon Comics #8
- ☐ Everything's Archie #111
- ☐ Jughead With Archie Digest #62
- ☐ Laugh Comics Digest #52
- ☐ Life With Archie #242
- ☐ The Mighty Crusaders #7
- ☐ Pep #394
- ☐ Steel Sterling #6

FIRST COMICS
- ☐ American Flagg! #10
- ☐ E-Man #16
- ☐ Jon Sable, Freelance #14
- ☐ Mars #7
- ☐ Starslayer #18
- ☐ Warp #14

PACIFIC COMICS
- ☐ Demon Dreams #2
- ☐ Echo Of Futurepast #1
- ☐ Grao Special #1
- ☐ Pacific Presents #4
- ☐ Sun-Runners #3
- ☐ Three Dimensional Alien Worlds #1
- ☐ Vanguard Illustrated #5

OTHERS
- ☐ Aztec Ace #2
- ☐ Cerebus The Aardvark #60
- ☐ Elfquest #18
- ☐ Journey #8
- ☐ Judge Dredd #9
- ☐ Normalman #2
- ☐ Robo-Hunter #3
- ☐ Star*Reach Classics #1
- ☐ Zot #1

DC COMICS
- ☐ Action Comics #556
- ☐ All-Star Squadron #34
- ☐ Arak, Son Of Thunder #34
- ☐ Arion, Lord Of Atlantis #20
- ☐ Atari Force #6
- ☐ Batman #372
- ☐ Batman & The Outsiders #11
- ☐ The Best Of DC #49 [Funny Stuff]
- ☐ Blue Devil #1
- ☐ DC Comics Presents #70
- ☐ Detective Comics #539
- ☐ The Flash #334
- ☐ The Fury Of Firestorm #24
- ☐ G.I. Combat #266
- ☐ Green Lantern #177
- ☐ Infinity, Inc #3
- ☐ Jonah Hex #85
- ☐ Justice League Of America #227
- ☐ Legion Of Super-Heroes #312
- ☐ The New Adventures Of Superboy #54
- ☐ New Gods #1
- ☐ New Talent Showcase #6
- ☐ The Omega Men #15
- ☐ The Saga Of Swamp Thing #25
- ☐ Sgt. Rock #389
- ☐ Star Trek #5
- ☐ Supergirl #20
- ☐ Superman #396
- ☐ Tales Of The Teen Titans #43
- ☐ Thriller #7
- ☐ The Vigilante #7
- ☐ Warlord #82
- ☐ Wonder Woman #316
- ☐ World's Finest Comics #304

WHITMAN COMICS
- ☐ Beep Beep, The Road Runner #105
- ☐ Chip 'N' Dale #82
- ☐ Comics And Stories #507
- ☐ Comics And Stories #508
- ☐ Huey, Dewey And Louie #80
- ☐ Mickey Mouse #217
- ☐ Super Goof #72
- ☐ Tweety And Sylvester #120

MARVEL COMICS
- ☐ Alien Legion #1
- ☐ Alpha Flight #11
- ☐ Amazing Spider-Man #253
- ☐ The Avengers #244
- ☐ Captain America #294
- ☐ Conan the Barbarian #159
- ☐ Coyote #5
- ☐ Daredevil #207
- ☐ Dazzler #32
- ☐ The Defenders #132
- ☐ Doctor Strange #65
- ☐ Doctor Strange Classics #4
- ☐ Dreadstar #10
- ☐ Elektra Saga #4
- ☐ Fantastic Four #267
- ☐ The Further Adventures Of Indiana Jones #18
- ☐ G.I. Joe, A Real American Hero #24
- ☐ Hercules #4
- ☐ The Incredible Hulk #296
- ☐ Iron Man #183
- ☐ Ka-Zar The Savage #32
- ☐ Marvel Age #15
- ☐ Marvel Graphic Novel #10 [Heartburst]
- ☐ Marvel Super Heroes Secret Wars #2
- ☐ Marvel Tales #164
- ☐ Marvel Team-Up #142
- ☐ The New Mutants #16
- ☐ Peter Parker, The Spectacular Spider-Man #91
- ☐ Power Man And Iron Fist #106
- ☐ Rom #55
- ☐ Savage Sword Of Conan #100
- ☐ Star Wars #84
- ☐ The Thing #12
- ☐ Thor #344
- ☐ The Uncanny X-Men #182
- ☐ U.S. 1 #10
- ☐ What If? #45 [Hulk]

CHARLTON COMICS
- ☐ Battlefield Action #87
- ☐ Beyond The Grave #15
- ☐ Fightin' Army #170
- ☐ Fightin' Navy #131
- ☐ Ghostly Tales #167
- ☐ War #45

SHIPPING MARCH, ON SALE APRIL

ARCHIE COMICS
- ☐ Archie And Me #145
- ☐ Archie, Archie Andrews, Where Are You? Digest #32
- ☐ Archie Comics Digest #66
- ☐ Archie At Riverdale High #97
- ☐ Archie Giant Series Magazine #537
- ☐ Archie's Girls, Betty & Veronica #330
- ☐ Archie's TV Laughout #95
- ☐ Blue Ribbon Comics #9
- ☐ The Fly #7
- ☐ Jughead #334
- ☐ Jughead Jones Comics Digest #29
- ☐ Katy Keene Special #4
- ☐ Laugh #383
- ☐ The Original Shield #2

CHARLTON COMICS
- ☐ Attack #47
- ☐ Fightin' Marines #175
- ☐ Ghost Manor #75
- ☐ Gunfighters #85
- ☐ Haunted #74
- ☐ Scary Tales #45

ECLIPSE COMICS
- ☐ Crossfire #1
- ☐ DNAgents #11
- ☐ Eclipse Monthly #7
- ☐ Ms. Tree #8
- ☐ Sabre #9
- ☐ Star*Reach Classics #2
- ☐ Zot #2

FIRST COMICS
- ☐ American Flagg! #11
- ☐ E-Man #17
- ☐ Grimjack #14
- ☐ Jon Sable, Freelance #15
- ☐ Mars #8
- ☐ Starslayer #19
- ☐ Warp #15

PACIFIC COMICS
- ☐ Bold Adventure #4
- ☐ Echo Of Futurepast #2
- ☐ Somerset Holmes #5
- ☐ Twisted Tales #9
- ☐ Vanguard Illustrated #6
- ☐ Vanity #2

MARVEL COMICS
- ☐ Alpha Flight #12
- ☐ Amazing Spider-Man #254
- ☐ The Avengers #245
- ☐ Captain America #295
- ☐ Conan The Barbarian #160
- ☐ Conan The King #23
- ☐ Daredevil #208
- ☐ The Defenders #133
- ☐ Epic Illustrated #24
- ☐ Fantastic Four #268
- ☐ The Further Adventures Of Indiana Jones #19
- ☐ G.I. Joe, A Real American Hero #25
- ☐ The Incredible Hulk #297
- ☐ Iron Man #184
- ☐ Marvel Age #16
- ☐ Marvel Fanfare #15
- ☐ Marvel Super Heroes Secret Wars #3
- ☐ Marvel Super Special #29 [Tarzan]
- ☐ Marvel Tales #165
- ☐ Marvel Team-Up #143
- ☐ Moon Knight #38
- ☐ The New Mutants #17
- ☐ Peter Parker, The Spectacular Spider-Man #92
- ☐ Power Man And Iron Fist #107
- ☐ Rom #56
- ☐ The Saga Of Crystar #8
- ☐ Savage Sword Of Conan #101
- ☐ Star Wars #85
- ☐ Tarzan Of The Apes #1
- ☐ The Thing #13
- ☐ Thor #345
- ☐ The Uncanny X-Men #183

WHITMAN COMICS
- ☐ Comics And Stories #509
- ☐ Comics And Stories #510
- ☐ Daffy Duck #145
- ☐ Looney Tunes #47
- ☐ Mickey Mouse #218
- ☐ Popeye The Sailor #171
- ☐ Porky Pig #109
- ☐ Super Goof #73
- ☐ Tom And Jerry #344
- ☐ Tweety And Sylvester #121
- ☐ Uncle Scrooge #208
- ☐ Uncle Scrooge #209

DC COMICS
- ☐ Action Comics #557
- ☐ All-Star Squadron #35
- ☐ Arak, Son Of Thunder #35
- ☐ Arion, Lord Of Atlantis #21
- ☐ Atari Force #7
- ☐ Batman #373
- ☐ Batman And The Outsiders #12
- ☐ The Best Of DC #50 [Superman]
- ☐ Blackhawk #271
- ☐ Blue Devil #2
- ☐ Camelot 3000 #12
- ☐ DC Comics Presents #71
- ☐ Detective Comics #540
- ☐ The Flash #335
- ☐ The Fury Of Firestorm #25
- ☐ G.I. Combat #267
- ☐ Green Lantern #178
- ☐ Infinity, Inc #4
- ☐ Justice League Of America #228
- ☐ Legion Of Super-Heroes #313
- ☐ New Gods #2
- ☐ New Talent Showcase #7
- ☐ The Omega Men #16
- ☐ Ronin #6
- ☐ The Saga Of Swamp Thing #26
- ☐ Sgt. Rock #390
- ☐ Star Trek #6
- ☐ Sun Devils #1
- ☐ Supergirl #21
- ☐ Superman #397
- ☐ Super Powers #1
- ☐ Sword Of The Atom Special #1
- ☐ Tales Of The Teen Titans #44
- ☐ Teen Titans Annual #3
- ☐ Thriller #8
- ☐ The Vigilante #8
- ☐ Warlord #83
- ☐ Wonder Woman #317
- ☐ World's Finest Comics #305

OTHERS
- ☐ Bolt And Starforce Six #1
- ☐ Captain Paragon #3
- ☐ Cerebus The Aardvark #61
- ☐ Evangeline #2
- ☐ Journey #9
- ☐ Judge Dredd #10
- ☐ Mage #2
- ☐ Mythadventures #1
- ☐ Neil The Horse #7

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ONE ALIEN BEING AGAINST A CRUEL AND EVIL GALACTIC HUMAN EMPIRE!

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5 ISSUE MEGA-SERIES FIRST ISSUE ON SALE IN APRIL

32 PAGES · FOUR COLOR MONTHLY · $1.50 · BAXTER PAPER

MARVEL COMING COMICS

ALIEN LEGION No. 1, April. "Survival Of The Fittest" is by Alan Zelenetz, Frank Cirocco and Terry Austin. A 48-page, $2.00 book introduces the members of the futuristic military group. The cover is by Cirocco. [1/31-2/28]

DAREDEVIL No. 207, June. "Ultimatum" is by Denny O'Neil, William Johnson, Danny Bulanadi and Mel Candido. DD battles HYDRA to rescue the Black Widow. Johnson and Bill Sienkiewicz did the cover. [1/31-2/28]

DOCTOR STRANGE CLASSICS No. 4, June. Reprints in this issue are "Beware, Dormammu Is Watching," "The Pincers Of Power" and "Let There Be Victory" by Stan Lee and Steve Ditko, from **STRANGE TALES** #139-141. Plus there are pin-ups by Mike Golden, Steve Lelaloha and Arthur Adams. John Byrne and Al Milgrom did the cover. [1/31-2/28]

KA-ZAR THE SAVAGE No. 32,June. "He Ain't Heavy..." is by Mike Carlin, Paul Neary and Carlos Garzon with special sequences by Marie Severin. Thoughts of old TV shows intrude on the problems of Ka-Zar's brother moving in on the newlyweds. Neary and Joe Rubinstein did the cover. [1/31-2/28]

THE NEW MUTANTS No. 16, June. "Away Game" is by Chris Claremont, Sal Buscema, Tom Mandrake and Kim DeMulder. The New Mutants meet their evil counterparts. Mandrake did the cover. [1/31-2/28]

MARVEL SUPER HEROES SECRET WARS No. 2, June. "Prisoners Of War" is by Jim Shooter, Mike Zeck and John Beatty. Both sides find places to call home. The cover is by Zeck and Beatty. [1/31-2/28]

THE THING No. 12, June. "Doom!" is by John Byrne, Ron Wilson and Joe Sinnott. On a far alien world, Ben is surprised by the inhabitants he encounters. Wilson and Sinnott did the cover. [1/31-2/28]

THE AMAZING SPIDER-MAN No. 283, June. "By Myself Betrayed" is by Tom DeFalco, Rick Leonardi and Bill Anderson. Peter finds the brother of an old student of his is in serious trouble. Leonardi did the cover. [2/7-3/6]

CAPTAIN AMERICA No. 294, June. "The Measure Of A Man" is by J. Marc DeMattels, Paul Neary and Joe Rubinstein. Cap and Nomad battle the Slayer. Neary and Rubinstein did the cover. [2/7-3/6]

DOCTOR STRANGE No. 65, June. "Charlatan!" is by Roger Stern and Paul Smith. An unscruplous fake mystic stumbles on real magic, and learns to regret it. The cover is by Smith. [2/7-3/6]

THE ELEKTRA SAGA No. 4, May. "Book Four: Resurrection" is by Frank Miller and Klaus Janson. Re-edited reprint material from **DAREDEVIL** #182-190. Miller did the covers. [2/7-3/6]

THE FURTHER ADVENTURES OF INDIANA JONES No. 18, June. "The Search For Abner - Chapter 2 - The City Of Yesterday's Forever" is by David Michelinie, Herb Trimpe, Vince Colletta, Ernie Chan and Danny Bulanadi. Indy, Marion and some Nazis find a lost city in the Himalayas. Trimpe and Jack Abel did the cover. [2/7-3/6]

THE SAVAGE SWORD OF CONAN No. 100, May. "When A God Lives!" is by Mike Fleisher, John Buscema and Ernie Chan. Conan encounters a demon. Plus "The Gift" is by Larry Yakata, June Bridgman and Armando Gil. Joe Jusko did the cover. [2/7-3/6]

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THOR No. 344, June. "Whatever Happened To Balder The Brave?" is by Walt Simonson. Balder's new convictions are challenged. Simonson also did the cover. [2/7-3/6]

U.S. 1 No. 10, June. "Good Man In The Clutch" is by Al Milgrom, Frank Springer and Mike Esposito. U.S. battles the Highwayman face-to-face. Golden did the cover. [2/7-3/6]

AVENGERS No. 244, June. "And The Rockets Red Glare" is by Roger Stern, Al Milgrom, Carmine Infantino and Joe Sinnott. The avengers battle Dire Wraiths in Florida. Milgrom and Sinnott did the cover. [2/14-3/13]

CONAN THE BARBARIAN No. 159, June. "Cauldron of the Doomed" is by Mike Fleisher and John Buscema. Conan runs into trouble with an entrancing sculptress. Buscema did the cover. [2/14-3/13]

DAZZLER No. 32, June. "Moon Lighting" is by Jim Shooter, Mike Carlin, Mark Bright and Vince Colletta. Alison visits the Moon to help out the Inhumans. The cover is a painting by Bill Sienkiewicz. [2/14-3/13]

G.I. JOE, A REAL AMERICAN HERO No. 24, June. "The Comander Escapes" is by Larry Hama and Russ Heath. We hate to spoil the surprise ending of this issue, but—the Commander escapes. The cover is by somebody. [2/14-3/13]

THE INCREDIBLE HULK No. 296, June. "To Kill Or Cure" is by Bill Mantlo, Sal Buscema and Gerry Talaoc. The Hulk battles Rom. Bill Sienkiewicz did the cover. [2/14-3/13]

MARVEL AGE No. 15, June. There are features on **G.I. JOE**, Marvel in 1963, **MARVEL FANFARE**, an interview with Archie Goodwin, and a Fred Hembeck feature. The cover of Archie Goodwin is by Rick Parker. [2/14-3/13]

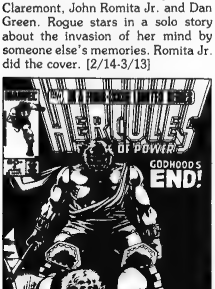
MARVEL TALES STARRING SPIDER-MAN No. 164, June. "The Man In The Crime-Master's Mask" is by Stan Lee and Steve Ditko from **AMAZING SPIDER-MAN #26**. Ditko

did the cover. [2/14-3/13]

POWER MAN AND IRON FIST no. 106, June. "...And An Ill Wind Shall Come" is by Alan Rowlands, Greg LaRocque and Andy Mushynsky. The heroes for hire battle Whirlwind. John Byrne did the cover. [2/14-3/13]

ROM No. 55, June. "The Enemy Within" is by Bill Mantlo, Sal Buscema and Mel Candido. Rom aids Rick Jones in an Atlanta hospital-battleground. The cover is by Butch Guice. [2/14-3/13]

THE UNCANNY X-MEN No. 182, June. "Madness" is by Chris Claremont, John Romita Jr. and Dan Green. Rogue stars in a solo story about the invasion of her mind by someone else's memories. Romita Jr. did the cover. [2/14-3/13]



ALPHA FLIGHT No. 11, June. "Set-Up" is by John Byrne. A sinister trap unfolds. The origin of Sasquatch concludes in "Unleash The Beast," also by Byrne. He did the cover, too. [2/21-3/20]

COYOTE No. 5, April. "Coyote Catches Roadrunner" is by Steve Englehart, Charles Troug and Bob Wiacek. Sylvester pursues the Tootie Bird. (Really.) The cover is by Troug. [2/21-3/20]

DEFENDERS No. 132, June. "The Phantom Of Gamma-Ray Flats" is by Peter B. Gillis, Don Perlin and Kim DeMulder. A strange menace walks into the Defenders' new headquarters. Sandy Plunkett and Alan Weiss did the cover. [2/21-3/20]

DREADSTAR No. 10, April. "Maniac" is by Jim Starlin. Vance Dreadstar battles Z. Starlin did the cover. [2/21-3/20]

FANTASTIC FOUR No. 267, June. "A Small Loss" is by John Byrne. Reed Richards battles Dr. Octopus, the only scientist who can help Sue. Byrne did the cover. [2/21-3/20]

HERCULES No. 4, June. "A Pearl Of Great Price" is by Bob Layton. Hercules returns to Olympus to face his father. Layton also did the cover. [2/21-3/20]

IRON MAN No. 183, June. "All The Kinds Of Fear" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Iron Man is caught between Zodiac and the Maggia. McDonnell and Mitchell did the cover. [2/21-3/20]

MARVEL GRAPHIC NOVEL No. 10, June. "Heartburst" is by Rick Veitch. A far-off space colony worships old TV transmissions and persecutes the native population with a religious crusade that only one man can stop. Vietch also did the cover. [2/21-3/20]

MARVEL TEAM-UP No. 142, June. "Foiled" is by David Michelinie, Greg LaRocque and Mike Esposito. Captain Marvel and Spider-Man battle to stop a sinister scheme to kill billions. Ed Hannigan and Bob Wiacek did the cover. [2/21-3/20]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 91, June. "If It Wasn't For Bad Luck..." is by Al Milgrom and Jim Mooney. The Blob goes berserk. Milgrom did the cover. [2/21-3/20]

STAR WARS No. 84, June. "Seoul Searching" is by Roy Richardson, David Mazzucchelli and Tom Palmer. Han follows a trail to a lost planet of crystal energy. Richardson and Palmer did the cover. [2/21-3/20]

WHAT IF? No. 45, June. "What If the Hulk Went Berserk?" is by Peter Gillis, Ron Wilson and an inker. Iron Man, the FF and Thor appear in a story of murderous killer Hulk who never saved Rick Jones from the gamma explosion. The cover is by an artist. [2/21-3/20]

CONAN THE KING No. 23, July. "Ordeal" is by Alan Zelenetz, Marc Silvestri and Geof Isherwood. In his search for his son's killers, Conan finds the obvious suspect might not be guilty. The back-up is "Son Of The Barbarian King" by Zelenetz and Silvestri. The cover is by Mike Kaluta. [3/6-3/27]

DAREDEVIL No. 208, July. "The

MARVEL
DAREDEVIL
THE MAN WITHOUT FEAR!
BEST NIGHT
OF MY LIFE!
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Deadliest Night Of My Life" is by Harlan Ellison, Arthur Byron Cover, David Mazzucchelli and Danny Bulanadi. DD struggles to escape traps within traps. Mazzucchelli and Bob Wiacek did the cover. [3/6-3/27]

MARVEL SUPER HEROES SECRET WARS No. 3, July. "Tempest Without, Crisis Within" is by Jim Shooter, Mike Zeck and John Beatty. Thoughts of home intrude on a stormy night during an interlude in the war. Zeck did the cover. [3/6-3/27]

MARVEL SUPER SPECIAL No. 29, July. "Tarzan Of The Apes" is by Edgar Rice Burroughs, Mark Evanier, Sharman DiVono and Dan spiegle. The classic adventure tale is told once again. The covers are by Charles Ren. [3/6-3/27]

NEW MUTANTS No. 17, July. "Getaway" is by Chris Claremont, Sal Buscema, Kim DeMulder and Tom Mandrake. The New Mutants battle the Hellions to escape the Hellfire Club. The cover is by June Bridgman and Bill Sienkiewicz. [3/6-3/27]

THE THING No. 13, July. "In All The Gathering Gloom" is by John Byrne, Ron Wilson and Joe Sinnott. Ben continues to investigate the strange world he is staying on. Wilson and Bill Sienkiewicz did the cover. [3/6-3/27]

THE AMAZING SPIDER-MAN No. 254, July. "With Great Power..." is by Tom DeFalco, Rick Leonardi and Joe Rubinstein. The recovery of Hobgoblin's battlewagon from the Hudson River attracts Peter's attention, and its theft complicates peters social life. Leonardi and Rubinstein did the cover. [3/13-4/3]

CAPTAIN AMERICA No. 295, July. "The Centre Cannot Hold" is by J. Marc DeMatteis, Paul Neary and Brett Breeding. Cap and Nomad face the Sisters of Sin as Steve begins to fear the Red Skull's attacks on all of his friends. Bob Budiansky and Joe Sinnott did the cover. [3/13-4/3]

THE FURTHER ADVENTURES OF INDIANA JONES No. 19, July. "Dragon By The Tail" is by Larry Lieber, Vince Colletta and Jack Abel. Indy pursues a Japanese expedition to Nepal in search of a dragon frozen in the ice. Bret Blevins did the cover. [3/13-4/3]

MOON KNIGHT No. 38, July. "Final Rest" is by Alan Zelenetz, Bo Hampton and Armando Gil. Marc Spector searches Chicago for his father's missing corpse. Mike Kaluta did the cover. [3/13-4/3]

THE SAGA OF CRYSTAL, CRYSTAL WARRIOR No. 8, July. "Anniversary" is by Mary Jo Duffy, Ricardo Villamonte and Dave Simons. Crystar thinks back on past battles. Mike Golden did the cover. [3/13-4/3]

THE SAVAGE SWORD OF CONAN No. 101, June. "The Siren" is by Mike Fleisher, John Buscema and Rudy Nebres. Conan battles a ocean menace. Plus pin-ups by Armando Gil, Ernie Chan, Howard Bender and Dan Adkins. Michael Golden did the cover. [3/13-4/3]

THOR No. 345, July. 'That Was No Lady" is by Walt Sim onson. Malekith the Dark Elf comes to Earth. Simonson did the cover. [3/13-4/3]

THE AVENGERS No. 245, July. "Bombshells" is by Roger Stern, Al Milgrom and Joe Sinnott. The Avengers pursue the stolen rocket. Milgrom and Sinnott did the cover. [3/20-4/10]

CONAN THE BARBARIAN No. 160, July. "The Veil Of Darkness" is by Mike Fliesher, Bob Camp and Armando Gil. Conan is blinded and still battles a band of cutthroats. John Buscema did the cover. [3/20-4/10]

EPIC ILLUSTRATED No. 24, June. Among the features are "Generation Zero" by Pepe Moreno; "Fighting Words" by John Bolton; "Lesson Of Time" by Lela Dowling; and "The Return" by John Jay Muth. [3/20-4/10]

G.I. JOE, A REAL AMERICAN HERO No. 25, July. "Zartan" is by Larry Hama and Frank Springer. A new Cobra villain is introduced. The cover is by Mike Zeck and John Beatty. [3/20-4/10]

THE INCREDIBLE HULK No. 297, July. "Sleep My Child, And Peace Attend Thee, All Through The Night" is by Bill Mantlo, Sal Buscema and Gerry Talaoc. The Hulk's rage has returned with a vengeance. Dr. Strange guest stars. [3/20-4/10]

MARVEL AGE No. 16, July. Promotional features. [3/20-4/10]

MARVEL FANFARE No. 15, July. This issue features a Thing story written and drawn by Barry Windsor-Smith. [3/20-4/10]

MARVEL TALES STARRING SPIDER-MAN No. 165, July. The reprint from **AMAZING SPIDER-MAN #27** is "Bring Back My Goblin To Me" by Stan Lee and Steve Ditko. Ditko also did the cover. [3/20-4/10]

POWER MAN AND IRON FIST No. 107, July. A new villain, the Hammer of Judgement, is introduced in a story by Alan Rowlands, Geof Isherwood and Andy Mushynsky. [3/20-4/10]

ROM No. 56, July. "Surgin' Midst The Sturgeon" is by Bill Mantlo, Sal Buscema and Mel Candido. Rom, Starshine and Alpha Flight take on Wraiths in Canada. Bill Sienkiewicz painted the cover. [3/20-4/10]

THE UNCANNY X-MEN No. 183, July. "He Won't Make Me Cry" is by Chris Claremont, John Romita Jr., and Dan Green. Kitty Pryde is shocked to learn what her father is involved in. Romita Jr. and Green did the cover. [3/20-4/10]

ALPHA FLIGHT No. 12, July. "And One Shall Surely Die" is by John Byrne. Death visits the team in a special 48-page issue. Byrne did the cover. [3/27-4/17]

DEFENDERS No. 133, July. "The Pajusnaya Consignment" is by Peter Gillis, Alan Kupperberg and Kim DeMulder. The group visits San Francisco. [3/27-4/17]

FANTASTIC FOUR No. 268, July. "The Masque Of Doom" is by John Byrne. The Torch and She -Hulk are up against Doom's mask. The cover is a photo. [3/27-4/17]

IRON MAN No. 184, July. "All The Kinds Of Fears" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Steve, Rhodey and crew set out for sunny California. McDonnell and Mitchell did the cover. [3/27-4/17]

MARVEL TEAM-UP No. 143, July. Spider-Man and Starfox team to save Captain Marvel from fading away. [3/27-4/17]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 92, July. "And The Answer Is..." is by Al Milgrom and Jim Mooney. A new villain called the Answer appears. Milgrom did the cover. [3/27-4/17]

STAR WARS No. 85, July. "The Hero" is by Jo Duffy, Ron Frenz and Tom Palmer. Stay out of the way of a fighting-mad Wookie. Palmer did the cover. [3/27-4/17]

DC COMING COMICS

ATARI FORCE No. 6, June. "A Meeting With Life and Death" is by Gerry Conway, Jose Garcia Lopez and Ricardo Villagran. Tempest

encounters the evil Invader. Garcia Lopez did the cover. [2/14-3/8]

THE BEST OF DC No. 49, June. In this issue is another edition of **Funny Stuff**, and reprints include: "Brave Deed" by Sheldon Mayer from **THREE MOUSKETEERS #1**; the Dodo and the Frog in "Space Dodo Rides Again" by Otto Feuer from **FUNNY STUFF #74**; "Fishy Story" by Feuer from **PETER PORKCHOPS #24**; Dizzy Dog in "Quiz Club" by Mayer from **COMIC CAVALCADE #56**; "Dog's Life" by Feuer from **RACCOON KIDS #59**; Stanley the Scarecrow in "Scare-School Drop-Out" by Rube Grossman from **PETER PANDA #29**; Doodles Duck in "Driving Crazy" by Mayer from **FUNNY FOLKS #53**; Winky and Pinky in "A Place to Sleep" by Grossman from **FUNNY STUFF #68**; Bo Bunny in "The Wishing Bean" by Mayer from **FUNNY STUFF #74**; Dodo and the Frog in "Swamp Shop" by Feuer from **FUNNY STUFF #67**; Goofy Goose in "Art Smart" by Grossman from **PETER PORK-CHOPS #24**; Doodles Duck in "A Petty Problem" by Mayer from CC **#60**; peter Panda in "Call to Colors" by Grossman from **PETER PANDA #17**; Nutsy Squirrel in "The Time Machine" by Grossman from **FUNNY FOLKS #50**; Dizzy Dog in "See the Big Fight" by Mayer from **COMIC CAVALCADE #58**; "All Kinds of Spot" by Arnold Drake and Henry Scarpelli from **STANLEY AND HIS MONSTER #112**; and "The Frog War" by Mayer from **THREE MOUSKETEERS #3.** The front cover is by Jim Engel, the back cover is by Chuck Fiala, who also contributed the inside back cover. [2/14-3/8]

DC COMICS PRESENTS No. 70, June. "Survival of the Fittest" is by Paul Kupperberg, Alex Saviuk and Tony DeZuniga. Superman and the Metal Men must contend with a manufactured post-holocaust environment. Saviuk and Dick Giordano did the cover. [2/14-3/8]

THE FURY OF FIRESTORM No. 24, June. "Terminal Velocity" is by Gerry Conway, Rafael Kayanan and Romeo Tanghal. A computer expert is menaced by a possessed computer. Also, the **Blue Devil** is previewed in a story by Gary Cohn, Dan Mishkin, Paris Cullins and Pablo Marcos. The Blue Devil encounters the Trickster after creating the Blue Devil costume. Kayanan and Sal Amendola did the cover. [2/14-3/8]

JUSTICE LEAGUE OF AMERICA No. 227, June. "Dragon Keep" is by Joey Cavalieri, Chuck Patton and Mark Alexander. The Fiatlux trilogy concludes as the JLA invades the island of Hellrazer. Patton and Romeo Tanghal did the cover. [2/14-3/8]

VIGILANTE No. 7, June. "Origin" is by Marv Wolfman, Chuck Patton and Mike DeCarlo. The origin of the Vigilante is revealed as Adrian Chase's disappearance prior to his debut is explained. Ross Andru and DeCarlo did the cover. [2/14-3/8]

WONDER WOMAN No. 316, June. "The Chaos Game" is by Dan Mishkin and Don Heck. WW and Tezcatlipoca continue their battle and another race of Amazons is discovered. The Huntress stars in "The Roar of the Ocean" by Joey Cavalieri, Mark Beachum and Patty Martin. Ed Barreto did the cover. [2/14-3/8]

ARAK/SON OF THUNDER No. 34, June. "The Ghul In Abel's Tomb" is by Roy and Dann Thomas, Ron Randall and Rick Magyar. Resurrected, Arak discovers his newfound shaman powers are of use against the champions of the Snake Cult. Also, an **Arak As a Boy** tale, "In The Lair of the North-Wind Bear" is by the Thomases, Gerald Forton and Magyar. Arak discovers the folly of taking a dare. Randall did the cover. [2/21-3/15]

BATMAN No. 372, June. "What Price, the Prize?" is by Doug Moench, Don Newton and Alfredo Alcala. Faced with throwing a fight, a champion makes the mistake of winning. Ed Hannigan and Dick Giordano did the cover. [2/21-3/15]

THE FLASH No. 334, June. "Flash Freak-Out" is by Cary Bates, Carmine Infantino and Frank McLaughlin. Flash's troubles never cease as Flash is accused of destruction of a TV studio. Infantino and Dan DeCarlo did the cover. [2/21-3/15]

G.I. COMBAT No. 266, June. The **Haunted Tank** tales are "The Killer Nobody Believed" and "No Son For a Sergeant" by Robert Kanigher and Sam Glanzman. Kana the Shadow Warrior appears in "Cage of Death" by Kanigher and E.R. Cruz, part three of the origin. Also: "Your Mission... 'Die'!" by George Kashdan and Ernie Patriclo, plus "Rocket Rider" by Kanigher and Cruz. Joe Kubert did the cover. [2/21-3/15]

NEW GODS No. 1, June. The **New Gods** part of the Fourth World saga is reprinted beginning with "Orion Fights For Earth" and "O' Deadly Darkseid" by Jack Kirby and Vince Colletta, from **THE NEW GODS #1** and **2**. Kirby and Mike Thibodeaux did the cover. [2/21-3/15]

THE OMEGA MEN No. 15, June. "Under Siege" is by Todd Klein, Tod Smith and Romeo Tanghal. Primus and Kalista are reunited as the Men invade Euphorix. Smith and Mike DeCarlo did the cover. [2/21-3/15]

STAR TREK No. 5, June. "Mortal Gods" is by Mike Barr, Tom Sutton and Sal Amendola. Jim's old academy friend interferes with the Prime Directive. Sutton and Amendola did the cover. [2/21-3/15]

SUPERMAN No. 396, June. "The Battle for Superman's Brain" is by Joey Cavalieri, Curt Swan and Dave Hunt. Intellex, the Brain Bandit, invades Earth with a deadly virus. Ed Barreto and Murphy Anderson did the cover. [2/21-3/15]

TALES OF THE TEEN TITANS No. 43, June. "The Judas Contract, Book

Betrayal" is by Marv Wolfman, George Perez, Mike DeCarlo and Dick Giordano. Terminator attacks Dick Grayson, who then attempts to warn all his friends about the impending danger. Perez did the cover. [2/21-3/15]

BATMAN AND THE OUTSIDERS No. 11, June. "A Sword of Ancient Death" is by Mike Barr and Jim Aparo. The beginning of Katana's origin tells the secret of her mystic sword. Aparo did the cover. [2/28-3/22]

GREEN LANTERN No. 177, June. A new framing sequence, "Interlude" by Len Wein, Chuck Patton and Bob Smith surrounds a reprint from **#128**, "The Green That Got Away" by Wein, Dave Cockrum and Smith. Also, a **Tales of the Green Lantern Corps** story, "Final Duties" is by Wein and Gil Kane. Kane did the cover. [2/28-3/22]

INFINITY, INC. No. 3, June. "Solomon Grundy Goes Hollywood" is by Roy and Dann Thomas, Jerry Ordway and Mike Machlan. Star Spangled Kid reopens the Stellar Studios and the new team instantly encounters Solomon Grundy. Ordway did the cover. [2/28-3/22]

NEW TALENT SHOWCASE No. 6, June. In this issue: "Return of the Dragonknights Part 2, Gauntlet" by Peter Sclanna, Louis Scarborough, Jr. and Reuben Pharms; Ekko in "Hero's End" by Rich Margopoulos, Steve Lightle and Gary Martin; "The (Mini) Misadventures of Nick O. Tyme" by Stephen De Stefano; the Feral Man in "In the Future There Is No Place to Hide" by Steve Ringgenberg, Chris Carlson and Karl Kesel. All the artists were involved with the cover. [2/28-3/22]

THE SAGA OF SWAMP THING No. 25, June. "The Sleep of Reason..." is by Alan Moore, Stephen Bissette and John Totleben. Jason Blood appears on the scene to prevent the coming of monsters. Bissette and Totleben did the cover. [2/28-3/22]

SGT. ROCK No. 389, June. "A Pocketful of Easy" is by Robert Kanigher and Frank Redondo. Rock's wounded men give him keepsakes to carry into battle. The back-up is "Q-Boat" by the Kubert School and Ed Foley. Also: "Battle Humor" by Tayo Fatunia. Joe Kubert did the cover. [2/28-3/22]

SUPERGIRL No. 20, June. "Celebration" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. In a special anniversary story, the Maid of Steel battles the Parasite, with guest appearances by the Teen Titans, the JLA and her cousin. Infantino and Dick Giordano did the cover. [2/28-3/22]

THRILLER No. 7, June. "Valentine's Day" is by Robert Loren Fleming and Trevor Von Eeden. Salvo finds out about someone from White Satin's past –Quo. Mark Beachum and Dick Giordano did the cover. [2/28-3/22]

WARLORD No. 82, June. "Revolution" is by Cary Burkett, Dan Jurgens and Dan Adkins. A slave in the bizarre Future-Earth, Travis decides to attack. Also, a **Barren Earth** story, "Open City" by Gary Cohn and Ron Randall. Jurgens and Dick Giordano did the cover. [2/28-3/22]

ACTION COMICS No. 556, June. "Endings" is by Marv Wolfman, Curt Swan and Kurt Schaffenberger. The conclusion of the long war between Superman and Vandal Savage. Ed Barreto and Klaus Janson did the cover. [3/6-3/29]

ALL-STAR SQUADRON No. 34, June. "The Wrath of Tsunami" is by Roy Thomas, Bill Hoberg and Bill Collins. Off the Southern California Coast, the Squadron members battle a Japanese sub and the villainess Tsunami. Hoberg and Jerry Ordway did the cover. [3/6-3/29]

ARION, LORD OF ATLANTIS No. 20, June. "The Black Unicorn" is by Paul Kupperberg, Jan Duursema and Bob Smith. Arion and crew are attacked by pirates. Duursema did the cover. [3/6-3/29]

BLUE DEVIL No. 1, June. "How To

Trap A Devil" is by Dan Mishkin, Gray Cohn, Paris Cullins and Pablo Marcos. Stuntman Dan Cassidy dons his Blue Devil costume to battle a real devil unearthed at a location filming. Cullens and Dick Giordano did the cover. [3/6 3/29]

DETECTIVE COMICS No. 539, June. "Boxing" is by Doug Moench, Don Newton and Bob Smith. Batman and a vengeance-minded pugilist track down Dr. Fang. Also, the **Green Arrow** story is "The Devil You Don't Know" by Joey Cavalieri, Shawn McManus and Sal Trapani. Gene Colan and Dick Giordano did the cover. [3/6-3/29]

JONAH HEX No. 85, June. "Behold The Gray Ghost" is by Mike Fleisher and Tony DeZuniga. A mysterious Confederate avenger starts looking for Jonah Hex. Ed Hannigan and DeZuniga did the cover. [3/6-3/29]

THE LEGION OF SUPER-HEROES No. 312, June. "Good Cop, Bad Cop?" is by Paul Levitz, Keith Giffen and Karl Kesel. A series of disasters point to a culprit in the ranks of the Science Police. Giffen and Larry Mahlstedt did the cover. [3/6-3/29]

THE NEW ADVENTURES OF SUPERBOY No. 54, June. "The Dumbbell That Saved The Earth" is by Paul Kupperberg, Kurt Schaffenberger and Joe Giella. The Superboy Revenge Squad's new scheme proves unsuccessful. Ed Barreto did the cover. [3/6-3/29]

WORLD'S FINEST COMICS No. 304, June. "The Origin Of Null And Void" is by David Kraft, Steve Lightle and Sal Trapani. A Central American archaeological find provides a clue to where Null and Void obtained their powers. Klaus Janson did the cover. [3/6-3/29]

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ATARI FORCE No. 7, July. "Counter Attack" is by Gerry Conway, Jose Garcia Lopez and Ricardo Villagran. Dart, Pakrat and Morphea invade the Dark Destroyer's ship to rescue Tempest. Gracia Lopez and Terry Austin did the cover. [3/13-4/5]

THE BEST OF DC No. 50, July. The best **SUPERMAN** stories from 1983 are featured: "The Once And Future War" by Len Wein, George Perez, Pablo Marcos and Rick Hoberg from **DC COMICS PRESENTS #61**; "The Kid Who Played Superman" by Cary Bates, Curt Swan and Dave Hunt from **SUPERMAN #388**; "Luthor Unleashed" by Bates, Swan and Murphy Anderson from **ACTION #544**; and "Ambush Bug II" by Paul Levitz, Keith Giffen and Kurt Schaffenberger from **DCCP #59**. Schaffenberger did the cover. [3/13-4/5]

BLACKHAWK No. 271, July. "The Silent Treatment" is by Mark Evanier and Dan Spiegle. The Blackhawks hear a story of Ted Gaynor's past. The **Detatched Service Diary** story is "The Little Town Of Resistance" by Mark Evanier and Joe Staton. The cover is by Spiegle. [3/13-4/5]

DC COMICS PRESENTS No. 71, July. "The Mark Of Bizarro" is by E. Nelson Bridwell, Curt Swan and David Hunt. Attempting to create Bizarro-villains, Bizarro #1 has to chase a Bizarro Amazo to Earth. Ed Barreto did the cover [3/13-4/5]

THE FURY OF FIRESTORM No. 25, July. "Black Bison Rides Again" is by Gerry Conway, Rafael Kayanan and Romeo Tanghal. Silver Deer recovers John Ravenhair's lost amulet and forces him to once again become Black Bison. The cover is by Kayanan and Dick Giordano. [3/13-4/5]

JUSTICE LEAGUE OF AMERICA No. 228, July. "War—Of The World?" is by Gerry Conway, George Tuska and Alex Nino. The Martian Manhunter returns to Earth, with tales of his fellow Martians deciding to declare war on Earth. Chuck Patton and Dick Giordano did the cover. [3/13-4/5]

VIGILANTE No. 8, July. "The Electrocutioner" is by Marv Wolfman, Ross Andru and Mike DeCarlo. The Vigilante is out to stop the Electrocutioner from getsting his hands on a computer chip thief. Andru and Dick Giordano did the cover. [3/13-4/5]

SWORD OF THE ATOM SPECIAL No. 1, July. "The Atom's Farewell" is by Jan Strnad and Gil Kane. Ray Palmer reveals his identity to the world in a book. Kane did the cover. [3/13-4/5]

WONDER WOMAN No. 317, July. "Amazons" is by Dan Mishkin, Don Heck and Rick Magyar. As Diana investigates the other group of Amazons, Steve enters Hades to rescue Sofia. Also, the Huntress stars in "On The Trail Of The Nightingale" by Joey Cavalieri, Mark Beachum and Gary Martin. Ed Barreto did the cover. [3/13-4/5]

ARAK, SON OF THUNDER No. 35, July. "The Sword In The Sky" is by Roy and Dann Thomas, Ron Randall and DeZariga. Arak discovers the sword and the horn of Gabriel and must save the world from both. Also, an **Arak As a Boy** tale, "The Path Of Souls" is by the Thomases and Gerald Forton. Randall did the cover. [3/20-4/12]

BATMAN No. 373, July. "The Frequency Of Fear" is by Doug Moench, Gene Colan and Alfredo Alcala. The Scarecrow returns. Ed Hannigan and Dick Giordano did the cover. [3/20-4/12]

THE FLASH No. 335, July. "How To Trash A Flash" is by Cary Bates, Carmine Infantino and Frank McLaughlin. The Pied Piper continues his campaign to drive the Flash to despondency. Infantino and Klaus Janson did the cover. [3/20-4/12]

G.I. COMBAT No. 267, July. The **Haunted Tank** appears in "Blitz Highway" by Robert Kanigher and Sam Glanzman, and the **Mercenaries** story is "Charlie Never Dies" by Kanigher and Sonny Trinidad. Other stories are a Women-At-War feature, "Lost Eagle" by Jan Laurie and Vic Catan, and "Death Waits 1,000 Years" by Kanigher and Keith Giffen. The cover is by Joe Kubert [3/20-4/12]

NEW GODS No. 2, July. Reprinted from **THE NEW GODS #3** and **4** are "Death Is The Black Racer" and "The O'Ryan Gang And The Deep Six" by Jack Kirby and Vince Colletta. Kirby and Mike Royer did the cover. [3/20-4/12]

THE OMEGA MEN No. 16, July. "The Labyrinth Of Lost Souls" is by Joey Cavalieri and Alex Nino. A warrior woman is determined to challenge anything to get what she wants. Nino did the cover. [3/20-4/12]

STAR TREK No. 6, July. "Who Enigma?" is by Mike Barr, To Sutton and Ricardo Villagran. Pea talks are menaced by a murderou shape-changer. Sutton and Sal A mendola did the cover. [3/20-4/12]

SUPERMAN No. 397, July. "Th Born-Again Kryptonite Man" is b Paul Kupperberg and Ed Barret Kal-El finds a fellow survivor Krypton, who only wants to kill hir Barreto did the cover [3/20-4/12]

TALES OF THE TEEN TITANS N 44, July. "The Judas Contract, Bo 3: There Shall Come A Titan" is b Marv Wolfman, George Perez an Dick Giordano. The origin of th Terminator is revealed as Jericho an Nightwing join the team. Perez d the cover. [3/20-4/12]

BATMAN AND THE OUTSIDER No. 12, July. 'To Love, Honor an Destroy" is by Mike Barr and J Aparo. Katana's origin continues the Outsiders face the Samur Squad. Aparo did the cove [3/20-4/12]

GREEN LANTERN No. 178, July. "A Bad Case Of The D.T.'s" is by Len Wein and Dave Gibbons. The Demolition Team arrive at Ferris Aircraft just when Hal is called away on assignment. Gibbons did the cover. [3/20-4/12]

INFINITY INC. No. 4, July. "Origins and Outcasts" is by Roy Thomas, Jerry Ordway and Mike Machlan. The pasts of Jade and Obsidian are investigated. Plus, a reprint from the '40s, "The Land of the Bird People" by Gardner Fox and Joe Kubert, traced by Al Dellinges, tells of the land Northwing came from. Ordway did the cover. [3/20-4/12]

NEW TALENT SHOWCASE No. 7, July. In this issue: "Chemical Illusion" by Ashley Tillman and Greg Shoemaker; "Round Eight" by Lydia Weaver and Tom Grindberg; "Return of the Dragon Knights" by Peter Scianna, Louis Scarborough and Greg Pharms; "The Human Potential" by Mindy Newall, Tom Orzechowski and Alexander; and "Nick O. Tyme" by Stephen De Stefano. Interior panels make up the cover. [4/3-4/26]

THE SAGA OF THE SWAMP THING No. 26, July. " A Time Of Running" is by Alan Moore, Stephen Bissette and John Totleben. Jason Blood continues on the trail of the Monkey King. Bissette and Totleben did the cover. [4/3-4/26]

SGT. ROCK. No. 390, July. "The Stranger" is by Robert Kanigher and Frank Redondo. Also included are three Kubert School features: "Timeless Rage" by Darken; "Progression" by Harkins; and a "Battle Album" by Kim DeMulder. The cover is by Joe Kubert. [3/27-4/19]

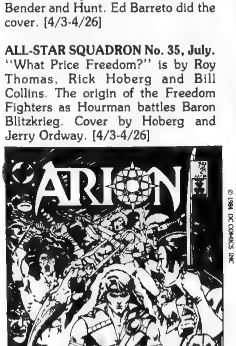
SUPERGIRL No. 21, July. "Curse Of The Kryptonite Man" is by Paul Kupperberg and Ed Barreto. The story started last week in **SUPERMAN** continues. Barreto and Bob Oksner did the cover. [3/27-4/19]

THRILLER No. 8, July. "Downfall" is by Bill DuBay and Trevor Von Eeden. The Kremlin is out to destroy the world Von Eeden did the cover. [3/27-4/19]

WARLORD No. 83, July. "All The President's Men" is by Cary Burkett, Dan Jurgens and Bruce Patterson. Travis writes a book about Watergate. Plus, the **Barren Earth** story is "Barasha's tale" by Gary Cohn and Ron Randall. Jurgens and Mike DeCarlo did the cover. [3/27-4/19]

ACTION COMICS No. 557, July. "The Artistic Thefts of Terra-Man" is by Paul Kupperberg, Curt Swan and Dave Hunt. Plus, "Yesterday Once More by Bob Rozakis, Howard Bender and Hunt. Ed Barreto did the cover. [4/3-4/26]

ALL-STAR SQUADRON No. 35, July. "What Price Freedom?" is by Roy Thomas, Rick Hoberg and Bill Collins. The origin of the Freedom Fighters as Hourman battles Baron Blitzkrieg. Cover by Hoberg and Jerry Ordway. [4/3-4/26]



ARION, LORD OF ATLANTIS No. 21, July. "The Sea God's Bride" is by Paul Kupperberg, Jan Duursema and Bob Smith. Arion and crew are attacked on the high seas. [4/3-4/26]

BLUE DEVIL No. 2, July. "Get Me Outa Here" is by Gary Cohn, Dan Mishkin, Paris Cullins and Gary Martin. Dan meets Shockwave. The cover is by Cullins. [4/3-4/26]

CAMELOT 3000 No. 12, July. "War" is by Mike Barr, Brian Bolland and Terry Austin. In a no-ads issue, the maxi-series concludes... finally. The wraparound cover is by Bolland. [4/3-4/26]

DETECTIVE COMICS No. 540, July. Batman appears in a story by Doug Moench, Gene Colan and Dick Giordano. Plus, **Green Arrow** is in "In Cold Type" by Joey Cavalieri, Shawn McManus and an inker. Ed Hannigan and Giordano did the cover. [4/3-4/26]

LEGION OF SUPER-HEROES No. 313, July. "Death Threat" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. The Legion is given the task of protecting the President of Earth from an assassin. Giffen and Mahlstedt did the cover. [4/3-4/26]

SUN DEVILS No. 1, July. "Star Blitz" is by Gerry Conway, Dan Jurgens and Romeo Tanghal. A Young man questions his choice of a diplomatic career when a policy of appeasement leads to the destruction of his family. Jurgens and Rick Magyar did the cover. [4/3-4/26]

SUPER POWERS No. 1, July. "Power Beyond Price" is by Joey Cavalieri, Adrian Gonzales and Pablo Marcos. A mysterious being comes to Earth bearing gifts of power to villains he meets. Jack Kirby and Mike Royer did the cover. [4/3-4/26]

TEEN TITANS ANNUAL No. 3, July. "The Judas Contract, Book 4: Finale" is by Marv Wolfman, George Perez and Dick Giordano. The battle with the Terminator concludes. Perez did the cover. [4/3-4/26]

WORLD'S FINEST COMICS No. 305, July. "Lost In The Void" is by David Kraft, Steve Lightle and Pablo

Marcos. The source of Null & Void's powers is revealed as well as Swordfish and the Barracuda. Ed Hannigan and Klaus Janson did the cover. [4/3-4/26]

CHARLTON COMING COMICS

Charlton has re-entered the funny animal competition with a revival of the title it inherited when it took over the Fawcett inventory in 1954: **FUNNY ANIMALS**. We've not been officially notified about the plans for the book's contents, but **ATOMIC MOUSE** is cover-featured on the first issue. Other Charlton characters which can be utilized in the book include Atomic Rabbit/Bunny, Tom Cat/Atom the Cat, Pudgy Pig, and possibly some of the characters which appeared in the original **FUNNY ANIMALS** which were not inherited from Fawcett. The book replaces **GUNFIGHTERS** on the schedule, taking Charlton out of the western business again.

BEYOND THE GRAVE No. 15, June. Reprints include "The Locked Door" by Warren Sattler; "Bookworm" by Nick Cuti, Charles Nicholas and Wayne Howard; "The Criminal Type" by Steve Skeates and Don Perlin; and "R.I.P." by Nicholas and Vince Alascia. Tom Sutton did the cover. [2/6-3-8]

WAR No. 45, June. This issue's reprints are "The Bridge" by Joe Gill and Jack Abel; "Enemy Near Shore" by Gill, Abel and Dick Giordano; and "Shotgun Harker in "The Viet Cong and the Sweetheart of Mardiv 1" by Gill and Sam Glanzman. Rocke Mastroserio did the cover. [2/6-3/8]

FIGHTIN' NAVY No. 131, June. "The Big Answer..." is by Bill Montes and Ernie Bache; "Amazon Terror" is by Sam Glanzman; and "Attack on Truk" is by Charles Nicholas and Vince Alascia. Joe Gill probably scripted all three reprints. Rocke Mastroserio did the cover. [2/13-3/15]

GHOSTLY TALES No. 167, June. "What Child Is This?" is by Wayne Howard, and "Lafferty's Widow" is by Joe Gill and Sam Glanzman. Howard did the cover. [2/13-3/15]

BATTLEFIELD ACTION No. 87, July. Reprints include The Archer and Cpl. Jack in "Juggernaut" by Bill Montes and Ernie Bache; "Desert Duel" by Sam Glanzman; and "Executioners From Hanoi" by Joe Gill, Charles Nicholas and Frank McLaughlin. Dick Giordano did the cover. [2/27-3/29]

FIGHTIN' ARMY No. 170, July. "The Informer" is by Joe Gill, Jack Abel and Ernie Bache; "The Captive" is by Gill, Abel and Frank McLaughlin; and "The Liberation" is by Gill and Pat Boyette. Pat Musulli (?) and Dick Giordano did the cover. [2/27-3/29]

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GHOST MANOR No. 75, July. [3/5-4/5]

GUNFIGHTERS No. 85, July. The final issue. [3/5-4/5]

FIGHTIN' MARINES No. 175, July. [3/19-4/19]

HAUNTED No. 74, July. [3/19-4/19]

ATTACK No. 47, August. [3/26-4/26]

SCARY TALES No. 45, August. [3/26-4/26]

A COMIC READER

By Sam Kujava

WHAT do you think of this idea? New from the **new DC** (fresh from the failure of **CAPTAIN CARROT**)...presenting **THUD AND BLUNDER**...a funny barbarian comic book from (who else) Roy Thomas! Is DC masochistic? Is Marvel worried? Do you think I'm making this up?

COLLECTORS are already hoarding their copies of **AMAZING SPIDER-MAN #252** because of the first appearance of Spidey's new costume. The suit's a pip, but the story isn't well developed, and the art is rushed...which obviously hasn't hindered sales. A much better time can be had in "By Myself Betrayed!" in **AMAZING SPIDER-MAN #253**. Tom DeFalco turns in a solid story here, and the art by Rick Leonardi and Bill Anderson is luscious! Leonardi comes fresh from his success on the **CLOAK AND DAGGER** series, while I assumed the inks were by the talented Terry Austin until I did a double take when I saw Bill Anderson's name in the credits! I hope that **this** issue, and not the previous one, represents the quality that editor Danny Fingeroth will strive for on this title.

SOLOMON Grundy returns in **INFINITY, INC. #3**! What? You don't know who he is? Don't worry! This is a Roy Thomas comic! You'll learn more than you need to know about this Golden Age baddie via copious flashbacks, contemplative thought balloons, editorial footnotes and a diagram on the letters page! Seriously, if you skip every other word of these overwritten, overwrought characters, and feast your eyes on the awesome, state-of-the-art **art** of Jerry Ordway and Mike Machlan, this turns out to be one of DC's better "new" projects, and one of the very few worthy of the slicker paper and higher cost.

WHEN I was a kid, the only way I learned about the great old days of comic books and strips was from books that I checked out of the library, again and again, and devoured cover to cover. I didn't have fanzines, but I had information-packed tomes by writers like Jules Feiffer (**THE GREAT COMIC BOOK HEROES**), Pierre Couperie (**A HISTORY OF THE COMIC STRIP**) and especially Coulton Waugh (**THE COMICS**). What heady stuff for a knowledge-hungry kid to discover on the shelves of his hometown library, as if they had been planted there, waiting just for the right customer!

Now, in the present, thanks to the generosity of several publishers, samplers and entire collections of classic comics are available to the graphic arts fancier. Kitchen Sink gives us **THE SPIRIT**, full-colored reprints of Will Eisner's masked sleuth from the forties. And on the flip side, **WILL EISNER'S QUARTERLY**, which has some reprint material but more importantly provides a forum for one of the field's greatest talents to produce stunningly new and provocative work.

Russ Cochran has published most of his EC library, while Another Rainbow, just getting their Carl Barks Library off the ground, has announced plans to reprint all the John Stanley **Little Lulu** stories, in

large hardcover editions in boxed

Kitchen Sink also produces the quarterly **STEVE CANYON MAGAZINE**, which reprints Milton Caniff's rich and powerful saga from the initial episode, in consecutive order!

Fantagraphics has been bringing you **NEMO**, a delightful compendium of comic art and illustration from many past decades and by hundreds of talented artists, many almost forgotten save for **NEMO**'s diligent historical mining. Coming up from Fantagraphics is **THE COMPLETE ELZIE SEGAR POPEYE LIBRARY**, collecting the ten-year run of the strip that was, in its time, as commercially popular as it was critically acclaimed.

Pacific Comics uncovers the early, formative work of the men behind Superman in **SIEGEL AND SHUSTER, DATELINE: 1930s!**, a $1.50 one-shot quality color book, and launches a regular reprint series with **JERRY IGER'S FAMOUS FEATURES #1**, featuring great old and some unpublished material from Iger's comic shop of the '40s. And that's just off the top of my head!

When I was a kid, paging through these great reference books, I couldn't begin to grasp it all, the enormity and scope of talent that had already come and gone.

Now, as a self-employed adult, I look at all these quality collections that I only used to read about, and I can't begin to afford them all! Whatever your budgetary considerations, though, investigate the rich legacy of American folk art to the best of your ability. Even if you have to start in the library.

IT would be sad if the only thing I looked forward to in comics were reprints. Glad to say, there is a surprising amount of worty reading out there among the over one-hundred titles currently being published. You just have to look for them.

The best written and drawn horror comic in the world is **SAGA OF SWAMP THING** by writer Alan Moore and artists Stephen Bissette and John Totleben. Editor Len Wein deserves a big hand for bringing this titanically talented team together.

The best adventure/science fiction/humor comic in the world (it doesn't fit into any one category) is **NEXUS** by writer Mike Baron, artist Steve Rude, colorist Les Dorscheid, and editor Richard Bruning. **#6** takes you on the cosmic bobsled ride of all time, into an alien panorama as compelling as Arthur C. Clarke's **RENDEZVOUS WITH RAMA** or Philip Jose Farmer's **RIVERWORLD.**

STAR RAIDERS. ALIEN LEGION. DREADSTAR. SUN RUNNERS. SUN DEVILS. ATARI FORCE. OMEGA MEN. STAR SLAMMERS. THE FUTURIANS. All sprung full-blown from the pop phenomenon of **STAR WARS.** All pretty difficult to tell apart. So what's new? Upcoming from DC...**THE MEDUSA CHAIN**, in the Graphic Novel format. In the science-fiction genre, true, but only superficially related to the clones above. A tour de force, written, drawn, lettered and colored by Ernie Colon, **MEDUSA CHAIN** is disquieting, full of wrenching surprises, moves at a breakneck pace and has you well along the way before you realize with appreciation that this isn't quite what you're used to getting from s-f comics. Maybe **this** is what the **new** DC is all about!

MY tribute to Lee Elias appeared last summer in these pages. Then, I noted the existence of Lee's last completed artwork, a concentration-camp story written by Bill DuBay, was unpublished due to Warren's closing up shop. Now, "Rebirth!" appears in **EPIC ILLUSTRATED #23**, and is well worth the wait. No, it doesn't quite fit in with the magazine's fantasy/science fiction format. Yes, the story is somewhat...flawed. Many thanks to the editor, Archie Goodwin, for running it as is. The masterful storytelling, the powerfully drawn characters,the multi-medium rendering...his work being published is the finest tribute I can imagine. Lee Elias is elderly and in declining health. But his work is that of an artist who is only beginning to reach his peak. All the better to reflect on such a career that has always gone **uphill!**

WHO'S the star of **G.I. COMBAT #267**? The Haunted Tank, featuring Stuart's Raiders, is featured. "Lost Eagle," a **Women at War** entry, is a short filler, but speculates nicely about the "disappearance" of Amelia Earhart. A strong contender is the new series, **Sgt. Bullett and the Bravos of Viet Nam**, by creator/writer Kanigher and artist Angel Trinidad, Jr. Viet Nam is a touchy subject for any war comic, but Kanigher wisely sidesteps the politics of the era and focuses on the fighting men and the alien terrain they fought on...a living hell of bugs, blood, uneasy camaraderie and an invisible enemy.

No, this time out, the star is "Death Waits 1000 Years" by Kanigher and **LEGION OF SUPERHEROES** artist Keith Giffen. This artist has come under fire in this column before, but here he turns in one of his best art jobs, no doubt inspired by the script, and the inspiring scripter. The result, from any angle you want to look at it, is another superlative Murray Boltinoff-edited comic.

Sam Kujava/1157 S. Fisk/Green Bay, WI 54304

COMICS HISTORY

THE GENESIS OF THE SUB-MARINER
Part III
By Lou Mougin

Back in the ancient days of 1939, when Marvel Comics had but one comic to its name—**MARVEL COMICS**, which became **MARVEL MYSTERY**—its best feature was **Prince Namor, the Sub-Mariner**, as drawn and written by Bill Everett. In our first two installments, we took a look back at the **Sub-Mariner** stories from **MARVEL COMICS #1**, 1939 to **MARVEL MYSTERY #12**, 1940. We saw the original origin of Prince Namor, his initial rampage through New York, his first encounter with Betty Dean, his primary battles against the Nazis, his trial for murder (and subsequent electrocution), his first battle against the Human Torch, and his adventures with the intrepid playboy Luther Robinson and his girlfriend Lynne Harris. As we left off, Namor had secretly aided Luther and Lynne in escaping from the Atlanteans' sub-sea domain. We continue, then, with the pre-World War II exploits of the Sub-Mariner, starting with **MARVEL MYSTERY #13**, December 1940.

* * * *

"Namor, his two American prisoners having escaped, talks with his mother and his cousin, Dorma, in his mother's private chamber in the ice-castle..." ran Bill Everett's caption to the splash page of the Sub-Mariner's thirteenth adventure. Princess Fen, reclining on her throne in skirt and halter top, pressed the tips of her fingers together and gave her son her best advice:

"Look, Namor, the Americans are gone, and there's not much you can do about it now—unless you want to pursue them again—and I hardly think **that** worthwhile. What are you going to do now?"

"I don't know, mother," says Namor, pacing the floor. "There's not much here for me. I'm restless, and feel that I should do something."

Dorma piped up: "Why don't you take another crack at this adventure game, Namor? Why don't you go on a trip again?"

The Sub-Mariner allowed as how that was a good idea, and asked her to accompany him. "We might as well head for Europe—that's where

the trouble all started!'' opted Dorma, understating the case quite a bit. The twosome paid a visit on the next page to Toro, an Atlantean tailor, who whipped up two uniforms with gas masks in a jiffy. ''I feel like one of those fantastic Americans in one of their ''masquerade'' costumes!'' remarked Dorma, and, a panel later, revealed that she had undergone an operation recently to allow her to breathe air. In one day, they covered enough territory to put them just off the shore of a French-occupied island. ''These people will probably give us food and shelter for a night!'' said Namor as he clambered ashore. As it was, they got a forceful handout indeed.

The pair of gas-masked Atlanteans got stopped by a guard (''Sacre bleu! What manner of creatures are these?'') and marched into the governor's office at gunpoint. Dorma was all for Namor's tearing the guard into little pieces, but the Sub-Mariner's unusually cool head prevailed in this instance. The governor propmtly pegged Namor as ''the famous 'Sub-Mariner'! I recognize you from pictures in the American newspapers.'' After Namor affirmed that he and the lady were only on a rest stop, they were released. They just managed to make it out the door before the air-raid siren started to sound.

The Luftwaffe begins an all-out assault on the tiny island, and Everett's pages become filled with a more realistic series of action sequences—men and women filing into bomb shelters, anti-aircraft guns being manned, German bombers raping the land with explosions, parachutists arriving in the wake of the attack. After about a page and a half, Namor snaps back into the scene: ''**Wow!** This is bad! Come on, Dorma—let's get to work!'' ''All set, skipper!'' says the future noblewoman of Atlantis. ''I'll stay here and handle some of these birds in person!''

A panel later, Namor leaped into deadly action. His winged feet propelled him into the air to meet the descending 'chutists, and a steam gun he carried scalded the foremost to death. On the ground, Dorma was doing the same to the ones that managed to land: ''You lads are kind of dirty—you need a nice hot steam-bath, my friends!'' In those dear days of the early forties, super-heroes fought Nazis with but one possible outcome—death. Both creators and readers realized that this was war, and acted accordingly.

Namor managed to smash his way into a plane, throw out the pilot and machine-gun the two remaining bombers before ditching his craft in the sea. He returned to Dorma in time to save her from being bayoneted and mopped up on the rest of the parachute troops single-handedly. A final lone plane on fire streaked above the blazing houses on the island. Sub-Mariner, deciding to take prisoners, leaped overhead to guide the bomber in to a safe landing, and marched its crew out to face the justice of the Frenchmen.

Namor closed with the final statement of the tale: ''War—war—**war!!!** Everywhere! Don't these fools know anything else? Always killing each other—destroying civilization! Ah, what fools these mortals be!'' With that, we segued directly into the story in **MM #14**. The splash panel continued last issue's story as Namor and Dorma watched the Nazis being packed off to prison by the French home guard. ''It's a shame these boys have to go through a war as horrible as this—just because one ego-maniac was strong enough to fill their minds with the idea that they are a race of supermen!'' soliloquized Dorma.

''You're right, Dorma, and I suppose nothing can stop them until they're completely whipped and beaten to the ground...and even then they'll not be convinced, even if they're sat upon and periodically spanked!'' Namor proceeded to pay a visit to the lieutenant who commanded the German fighter squadron in his cell. After being shaken within an inch of his life, the man was only too happy to tell all he knew (''I've heard how you break men into little pieces, and leave them to die in agony! Don't touch me—I'll tell!'').

It developed that the Axis had established a ''secret submarine base'' on a small, little-known island some twenty miles from the coast of Florida,'' and the Sub-Mariner, siding firmly with the Allies, elected to stop it. The rest of the ten-page tale related how Namor and the Atlantean navy managed to tow an entire flotilla of manned German subs back to the French island, amidst Everett's unbelievable German dialect (''Dey are haunt-gwenate eggzploshunts—putt vhy? I vunter...'').

''Well, that's finished, Dorma!'' snapped Namor. ''Now, I think we'd better take another look at the States—might find something interesting there!''

The cover of the next issue erroneously featured a famous team-up and probably skyrocketed sales of that issue. Namor, who had held off Nazi invaders with an ack-ack gun on the last cover, was bound spread-eagled to a tank at the head of a column traversing a huge steel tunnel. Beside the tank tracks rod an unending stream of Nazi invader on motorcycles. But blazing through the roof of the structure came th Human Torch, to save his former foe As it turned out, Timely had jumpe the gun on the cover, and admitted on the inside front cover: ''Onc again **Marvel** Comics comes through with a brand **new idea!** This time it' the **Human Torch plus! Sub-Marine fighting side by side!** A great ne adventure—beginning with the **Fe bruary** issue of **MARVEL COMICS.** It may have begun there, but th Torch/Sub-Mariner team-up didn take place until the **March** issue, **#17**

Namor began the story b remarking, ''Dorma, yonder to th west lies the United States, home o my erstwhile enemies. According t their laws, I have undoubtedl committed unpardonable crime there, and am now, as they say, ''fugitive from justice''—however, have a hunch that they're in trouble and I have a special reason fo wanting to help them—I think I sha go to New York! As you know, m mother, princess of our homelan queen of the sharks, has selected mate for me—Lynne Harris, a American girl. She has escape from me, and I must find her!''

With that, Namor was off. three panels, he was all the wa across the Atlantic and on the doc at New York's Battery. And this the point at which I inject the sto from **HUMAN TORCH #1**, Fall 194 the first Sub-Mariner story outside **MARVEL MYSTERY COMICS.** Th first panel proper of the story plac Namor in the Battery, and this about the only place that it can be into the contemporary continuit (**HUMAN TORCH #1** was publishe contemporaneous with **MARVE MYSTERY #14**, which bore an ad f **HT #1** on the cover.)

The story, also by Everet jettisoned the supporting cast a plunged Sub-Mariner directly into Nazi sabotage plot in Baltimore. H turned up a U-boat which periodical sent out parties of German frogm to blow up ships at the navy yar Namor promptly organized a counte force of Atlantean aero-subs to save stricken destroyer, and, with no he from the disgruntled American na (but with some excellent maritir artwork by Everett) tow the ener sub ashore. ''Leaving a perplex storekeeper and a bewildered coa guard, Namor rushes back to h plane, and soars on to new adve tures in further issues of **MARVE COMICS!**'' read the final caption. L us soar back with him to the seco page of **MARVEL MYSTERY #15** a continue.

The scene opens at Luth Robinson's apartment, where

announced to Lynne his intentions of capturing the Sub-Mariner again.

"He's a menace, all right, but he can be a valuable friend, too!" In counterpoint, the focus shifts to Namor, who kayoes a cop and steals his uniform ("First time I've ever had one of these uniforms on! Sure feels silly!") before looking yp Robinson's address in a phone book

A short time later, Lynne Harris answers a ringing doorbell—"Probably a bill collector or the Fuller Brush man"—and is greeted by a familiar face: "Greetings, chicken! I didn't expect to find you here! Is your boyfriend in?" Luther leaps to the attack and collects a punch in the mouth from Namor. Lynne grabs up an automatic which she empties at the Sub-Mariner. **"Get a load of this, you dirty water-rat!"** she yells. In good super-hero fashion, Namor dodges the bullets and knocks her to her knees with a slap. "Why, you sneaking little back-stabber! Didn't your mother ever teach you better manners?"

This accomplished, the Sub-Mariner informs his prey in his best Jimmy Cagney dialogue that Lynne is returning with him to become his bride and the princess of "Aquaria" naming his underwater realm for the first time. "Luther may come with us, if he will do so peacefully, and if he will consent to undergo the operations and ritual, too!" snaps Namor "Will you both come, or shall I execute Luther now, and take Lynne alone?" Given such a choice, the twosome decide to try Aquaria for their spring vacation.

The next few pages detail the transit of the trio from New York to Atlantis/Aquaria, and then the operation which turns Luther from air breather to amphibian. But, only an hour after coming out from under ether (making one wonder where the Atlantean surgeons got it), Luther displays a valor that would do Indiana Jones proud. He snatches a scalpel from a table, buries it in a doctor's body ("Finis for you, sonny!"), notes on the next page that "he's not dead, just out of circulation for a while," and frees Lynne to make a break for it. This results in a pitched battle between Luther and Namor, in which the American smartly pitches Namor over his shoulder and clamps on a stranglehold, but succumbs to a punch in the jaw. Not a bad show against a guy who, in slightly over twenty years, would be trading punches with the Hulk. Luther, chastised, mutters, "I guess I know when I'm licked!—Come on, let's get back to the icy grave—I quit!" And as for that issue, did Bill Everett.

MARVEL MYSTERY #16 turned out to be the most action-packed issue since the Torch/Sub-Mariner battle, and Bill Everett packed in everything but the kitchen sink into its twelve pages. Put simply, Sub-Mariner, Luther and Lynne stopped the Nazi invasion of Britain, a task which required the whole Justice Society on another Earth. It's refreshing to see how much sneakiness can accomplish in lieu of brute force.

As an opening statement, Bill Everett set forth the declaration that "They (Luther and Lynne) realize only too well that they can **never** escape from him against his will!" With even the scriptwriter against them, the two Americans subsided—for a while. Namor barked out his first orders: "I intend that you two shall accompany me to Europe tomorrow! I do not like the way the tide of war is turning—I intend to change it!" The all-Atlantean boy and his comrades took to the air in an aero-sub the next morning, and landed off the coast of Portugal to approach France through the back door.

The sub set ground near a small French town, and, when the twosome concernedly pointed out that the place was crawling with Nazis, Namor replied, "You see those heavy guns here on the edge of town? Well, they're aimed at Britain—this is an ideal jumping-off place for the dictator's proposed invasion of England!" Like an amphibian Sgt. Fury, Namor waited till nightfall, then led his troops—Lynne included—against a quartet of drunken German soldiers singing, "Du, du, machst mir viel schmerzen—!" With a YEOW!, a SOCK!, and a CRACK!, the fists of the two men and Lynne's handy club clobbered the baddies. Then, relieving them of their uniforms, the trio prepared for undercover work a la **HOGAN'S HEROES.**

Namor, shortly afterward, overheard a pair of Nazi officers discussing a tunnel being burrowed from the French town under the English channel, preparatory to an invasion. He subsequently assigned Lynne to "get into the engineering quarters somehow," and the lady does this with panache. Prowling about the officers' quarters, she espies an order carrying a large mess-pan, singing, "Ach, du lieber Augustine, Augustine, Augustine!!" "Ah-ha! My inspiration! Now to find a nice hard brick!"

PONK!

"And they think Bucky Walters can pitch!" mused Lynne, adjusting the orderly's cap on her head. "They ought to have a World's Series for women—I'd show 'em! Say—this guy's lid fits **all right**! Bet I look like something out of the comic books!"

Lynne managed to sneak into the officers' quarters and copy down a map of the tunnel's location, then returns to Namor and Luther with "vun off de vinest gen-yoo-vine, positivell, facsimile reproductions of Nazi amateur artwork vot you never seen before!" (Realistic German dialect, again, was **not** one of Everett's strong points.)

On the following morning, Namor and Luther garbed themselves as workmen and made their way to the entrance of the great undersea tunnel. The Nazis, trooped for an attack, planned an invasion for the next day. At that point, things were briefly interrupted by an air raid, which sent Namor tumbling rear-over-teackettle down a flight of stairs into an underground vault. Said vault is festooned with "gas masks, ammunition of all kinds," and a few land mines for toppers. "Mmmmm-m-m-m-m!" says Namor, stroking his chin. "That gives me an idea."

The upshot of the plan is that Namor buried most of the mines within the tunnel, and, when the Nazi invasion force streams into the entrance in a great 2/3 page panel, they get summarily blown to bits. "Explosion after explosion shattered the morning air as ammunition trucks and gasoline tanks ignited from the percussion of Namor's two well-planted land mines!"

Tanks flew through the air. Trucks, jeeps and corpses were flung every-which-way from a radiating center as Prince Namor exulted "All Hades has broken loose down there! Man, oh, man, if Churchill could only see **this**!" The engineer, Herr Kopf (!), who planned the tunnel, goes berserk and has yet to be restrained by two soldiers. "If Japan can have a secret tunnel for wartime invasion, why can't Germany??? Why have you destroyed it? It was my masterpiece—even better than Japan's!"

If you couldn't guess by now that that was a cue for next issue's adventure, turn in your swimming trunks. Namor directed his two charges to return to the Aero-Sub and "make tracks for home" "I've got to tell an old acquaintance of mine about this Japanese business! There's only one other person beside myself that can handle a situation like this—and that's that self-satisfied, conceited hunk of hot air, the **Human Torch**!!!"

"So Namor heads for New York— and the Human Torch. Don't forget that big combination story in the next issue of...**MARVEL COMICS**!" And in the next installment of this series.

NEXT: The Torch/Sub-Mariner team-up, the return of Betty Dean, the final fate of Luther and Lynne, and the wrap-up.

Captain Kentucky!

75th ANNIVERSARY

by: Don Rosa

WASHINGTON D.C. ON THE MORNING OF A MAY 18, 1980, THAT MIGHT HAVE BEEN BUT WASN'T QUITE!

MR. PRESIDENT! GOOD NEWS AND BAD NEWS! THE HOSTAGES HAVE BEEN RETURNED SAFELY FROM IRAN AND ARE RIGHT OUTSIDE!

WAH... THAT'S THE BEST PAHSSIBLE NEWS AH COULD HEAH! WHAT'S THE BAD NEWS?!

LOOK OUT THE WINDOW...

...THE ENTIRE EMBASSY AND GROUNDS HAVE BEEN RETURNED WITH THEM!!!

WAHL SHUT MAH MOUTH!

MEANWHILE, INSIDE THE EMBASSY CAPTAIN KENTUCKY IS ALSO ABOUT TO RECEIVE SOME VERY BAD NEWS:

OH-HAPPY DAY! HAPPY DAY? FINALLY I'VE SUCCESSFULLY PERFORMED A SUPER-HEROIC DEED, CORRECTLY FROM START TO FINISH! MY FAME AS A SUPER-HERO WILL AT LONG LAST BE ESTABLISHED BEFORE THE ENTIRE WORLD!

CRASH

FEAR NOT, FELLOW AMERICANS! YOU'RE HOME FREE! NOW ALL I NEED TO DO IS ROUND UP YOUR TERRORIST KIDNAPPERS AND--

IT'S GREAT TO BE HOME--BUT THE TERRORISTS ALL ESCAPED IN THE EMBASSY HELICOPTER HOURS AGO... APPARENTLY JUST AFTER WE CROSSED THE WEST COAST OF AMERICA!

DRAT & DOUBLE DRAT! I'VE DONE IT AGAIN! I'LL NEVER FIND THOSE IRANIANS! THEY COULD BE PRACTICALLY ANYWHERE! AND UP TO NO-TELLING-WHAT! I WAS SO CLOSE TO NOT BOTCHING IT FOR A CHANGE! I SURE CAN'T TAKE CREDIT FOR THIS! I'LL JUST RETURN TO LOUISVILLE AND RESIGN MYSELF TO BEING UNKNOWN!

THE WINNER OF THE OLD "CAPTAIN MARVEL" COMICS FOR CORRECTLY GUESSING THIS STORY'S ENDING WAS LUCIAN TOMES!?? CORRECT ANSWERS ALSO LATER CAME FROM-

GRR! TO THINK THAT THOSE DASTARDLY IRANIANS ARE ROAMING FREE SOMEWHERE ON OUR SOIL! THE VERY GROUND OF AMERICA SHOULD RISE UP AND CAST THEM OFF!

AND WHAT OF THE IRANIAN TERRORISTS? THE VERY GROUP OF OUT-LAWS THAT INSTIGATED THE ENTIRE HOSTAGE CRISIS! THEY'VE LANDED THEIR STOLEN HELICOPTER ON THE FIRST AVAILABLE VANTAGE POINT... THE SIDE OF AN OBSCURE MOUNTAIN IN THE NORTHWEST...

HA HA! WE ESCAPED THAT AMERICAN SATAN! BUT WE ARE BEING LOST SOMEWHERE IN SOME WHERE IN HATED AMERICA?

DEATH TO AMERICA? DEATH TO AMERICA?

WE WILL GET OUR BEARINGS AND FIND IT SOME WAY TO PERFORM ACTS OF SABOTAGE ON GOVERNMENT INSTALLATIONS!

AHMAD! THOSE SIGNS -- WHAT ARE THEY BE SAYING?

THIS IS BEING PERFECT! IT EVEN HAS IT A MAP! AHA -- THE "GRAND COULEE DAM" IS NOT FAR -- WE WILL FLY THERE AND BE MAKING TERRORS ON IT!

DEATH TO THE GRAND COULEE DAM? DEATH TO THE GRAND COULEE DAM!

HIKING TRAIL SCENIC VIEW

TRAIL VIEW

LISTEN TO HELICOPTER RADIO? FOOL AMERICANS CELEBRATING ILLEGAL RESCUE OF SPIES? HA HA... WE WILL SOON BE HAVING REVENGE!

THIS IS STATION K.G.A.R. IN LOUISVILLE OVER WITH OUR SALUTE TO HOSTAGE'S MIRACULOUS RETURN! WE CONTINUE WITH MORE MUSIC OF THE GREATEST NATION IN WORLD HISTORY!

WHAT IS THAT RUMBLING... TREMBLING?

RELAX! IT IS BEING ONLY THUNDER!

DEATH TO AMERICA!

RUMBLLLE...

SUMMIT ELEV: 2677FT

MT. ST.

FOR PURPLE MOUNTAINS' MAJESTYYYYYYYYYYY
DEATH TO AMERICA! DEATH TO AMERICA! DEATH——
RUMMMBBLLE
GRUMMBLE
BOOM!!
WELL, THAT'S NOT QUITE HOW IT REALLY HAPPENED...BUT ALL'S WELL THAT ENDS WELL. NEXT WEEK: BACK TO LOUISVILLE AND THE PRESENT FOR A NEW STORY!

SELLING AND MOST POPULAR HERO IN COMICS HISTORY(YES, INCLUDING "SUPERMAN") WERE PRINTED BY FAWCETT RIGHT HERE IN LOUISVILLE, KENTUCKY! HUZZAH!

TCR MAILBOAT

KEITH DRAWBAUGH, 4003 Old Orchard Road, York, PA: Marvel is my kind of company. Their not-so-serious attitude toward their comics makes **INDIANA JONES**, **CRYSTAR**, and **CONAN THE BARBARIAN** a pleasure to read.

Some say that the four-color **CONAN** comic needs some direction. Conan has direction; he is destined to become a king! I'd like to know where any super-hero book is leading to.

Talk about drastic changes! Look at what has and will be happening to Arak. First Arak went to the barbers. Then he tragically parted with Valda. Next Arak went insane. And now he's going to die and come back to life as a shaman. The things Arak has done through will make the changes from Marvel's **SECRET WAR** look pale. By far, Arak is the most interesting comic around.

I like **THE BADGER**. Actually, **THE BADGER** is the only direct-market magazine (with **QUEST PRESENTS**) that is enjoyable. I can relate to Norbert and Ham. Remember—only the sane will ever exclaim that they are insane.

I can't see how color will enhance Jay Disbrow's art in **QUEST PRESENTS**. I think Quest is making a mistake.

A note to Charlie Knoedler and others like him who do not own a typewriter or cannot type. We are entering the Computer Age. By the time the year 2000 (if there is a year 2000) sniffles around, literacy will not be measured by one's ability to read and write, rather literacy will be measured by one's ability to read and type.

I have yet to find all this supposed violence in Filmation's **HE-MAN AND THE MASTERS OF THE UNIVERSE**.

Will there ever be a series more ingenious than Piers Anthony's **XANTH**?

KNIGHT RIDER is the best show on television.

Has anyone seen a British made movie called **HAWK THE SLAYER**? I thought the movie was terrific.

Hey Foglio and Freff! When are you going to release **D'ARC TANGENT #2**?

I'm a new reader to **TCR** and I just can't put this magazine down until I'VE READ IT ALL!

BILLY FORD, 1714 Shewalt Drive, Richmond, VA 23228: I'm sorry Archie Comics cancelled **BLACK HOOD**. Of all Red Circle adventure titles, **BLACK HOOD** was the best. The feature had fast-moving, clean, smoothly-paced stories—qualities which were lacking in most of the other Red Circle titles. The Black Hood was non-powered, meaning he really had to **think** his way out of tight situations, thus making for very interesting stories.

I'm also sorry they cancelled **THE COMET**. Writer Bill DuBay portrayed the super-heroes in this feature as being just as flawed as the super-villains. The Hangman especially was portrayed as a neurotic. Speaking of the Hangman, I liked the scene when the Hangman's son, Steve, put on his dad's costume and got the hell beaten out of him by muggers. I loved this, for this would happen to **anyone in the real world** if they pulled a crazy stunt like Steve's.

At least **STEEL STERLING** wasn't cancelled. The stories here are down-to-Earth and Sterling is no longer the personality blank he was during the sixties. He makes mistakes and is able to laugh at himself. Sterling has **some** super-strength, yet he doesn't punch holes in mountains, move planets, nor fly faster than the speed of light. Plus, he hardly battles mutants **or** aliens. The feature seems to place more emphasis on teaching kids to be good citizens (**STEEL STERLING #4** is a good example). Lancelot Strong is gone from the series, and I say good riddance. He was merely a weak imitation of Captain America and of Archie's own **original** Shield.

As for Alex Toth's **Fox**, I will miss it because Toth portrayed the Fox as an interesting, happy-go-lucky daredevil who could handle himself in a fight. This is not unlike Milton Caniff's Pat Ryan character from his **TERRY AND THE PIRATES**. Caniff's influence is apparent in Toth's **Fox**. The feature, like many of Caniff's strips, placed emphasis on linear simplicity, mature characterization, and quirky panel composition.

THE FLY has improved since Steve Ditko's debut, but it still needs improvement in story-pacing, characterization, and dialogue. However, I liked the wife-beating story in **FLY #3**.

Well, I'm finished going off on tangents about Red Circle's funeral. Here's hoping Archie's super-heroes finally reach their potential in the new newsstand format.

ED KRIEG, Presidential Arms Apt. D1, White's Road, Lansdale, PA 19446: Must add some remarks to Paul Balze's comments in **TCR #214**. What the Sam Hill happened to **CAMELOT 3000**? I **know** they had some printing problems, but this is ridiculous! I am **very** interested in getting **all** twelve issues (if it does come out). At least **RONIN** has got back on the track. What is your opinion of **RONIN**, Mike? This **RONIN** is much different than **DAREDEVIL**, for instance. Miller is being **very** daring on **RONIN** with the panels, etc.

By the way, the cover showing the Huntress is similar, I think, to another cover with her on a **TCR** from a year ago. I don't mind having her on the cover, but I'm **sure** I saw her on a cover in 1982 (or 1981).

To clarify a point I made about Superwoman, the **DCCP** in question had Kris Wells (from the future) portray the heroine. It seemed funny to me to see a slightly younger **woman**, Linda Danvers, portray a super **girl** while Kris portrayed a super **woman**.

Must disagree with Sam Kujava about the Direct-Sales attack by Marvel. Two stores I frewquent (in the Philadelphia area) have **abundant** displays of First Comics, Pacific, etc. Other stores I've gone to in Baltimore and in Alexandria, VA have a good selection of the "independents." Don't know where Sam goes to buy his books.

About the Lone Ranger, Mike, I remember seeing the origin on TV in the fifties **many** times (with Jay Silverheels and Clayton Moore, of course). The **mask** was supposed to be a symbol. I recall (**perhaps** wrongly) that the Ranger himself decided to wear the mask possibly **first** to fool the Cavendishes and then **later** to wear it for good.

As for Supergirl's name, I will continue to pronouce it Care-a.

[My only opinion about RONIN is that I was not impressed enough to read #2 after I'd read #1, and I don't remember what it's about. The subject matter doesn't interest me at all.

The Huntress appeared on #197 and 202, and neither was vaguely like the cover in question. Characters appear not because of any particular love I have for them—indeed, the Huntress wouldn't even rank among my favorites—but because the artists who've contributed their art to us have chosen those characters as their subject matter. When we are able to suggest characters to use, we usually try to go for heroes we haven't used in the recent past, but that isn't always possible.

The Marvel proliferation may actually be most hurting their own [or DC's] regular line of comics. A lot of collectors do not have unlimited

funds, and have chosen to collect many of the direct-sales titles first before they dip into the regular lines. I doubt seriously that Marvel's diverting funds from First, despite Rick Obadiah's stated fears.

The speech the Lone Ranger gave Tonto after he cut the mask out of his vest said about what you state... But still, the writers seemed to like to have him be mistaken for an outlaw wherever he went, despite of it. MT]

HOWARD P. SIEGEL, 95 Sedgwick Avenue, Yonkers, NY 10705: I couldn't help smiling when I read your comment in **TCR #215** about leaving **ALL-STAR SQUADRON** for "dessert reading." The thrill of seeing Golden Age heroes again is just that...a thrill. Certainly, **ASS #31** gives plenty of that. But more apropos is the revelation that our old panelologist (pardon Dr. Jerry B.) friend is able to do his thing. I can recall very vividly conversing with Roy outside the old Marvel Building located on Madison Avenue and East 55th Street in the early '70s. Every time he looked at a 1940s comic book, he fairly burst at the seams to relive the aura of those times, but Marvel was not receptive to his ideas. Stan Lee had his thing going in full gear and did not wish to deviate from its appointed path.

Given carte blanche by DC, his personal life a happy one again, and the California environment is telling itself in the quality of his work, especially with **ASS**. His labor of love is such that I had to go into my files to confirm a few of the Quality characters he put into the March issue. When an author can do this to an unconfirmed semi-expert, then he has more than outdone himself. I look forward with the same anticipation I last had when DC reprinted 1940 stories in their **100-PAGE SUPER-SPECTACULARS**, to the follow-up issues of **ASS**.

P.S. Do you think younger readers, who make up the major percentage of buyers, will be able to accept the plot and all the seemingly "new" super-heroes being pushed on them in one fell swoop?

[I have no idea, Howard. Seemingly, armies of heroes are welcomed, viz. the LEGION OF SUPER-HEROES and their slightly smaller cast. Roy certainly sidestepped the pitfall fallen into by Jerry Siegel back in the '60s in MIGHTY CRUSADERS #4, or even in more recent issues of MIGHTY CRUSADERS, in two ways. First, he didn't throw them all en masse into some fight for their life, attempting to work their intros into a storyline, instead using a schematic meeting-hall portrait, and second, he didn't intro anyone he didn't intend to use later. But I've long since stopped trying to guess what "fandom," whatever that encompasses, will think. Like I said, the four-page spread with all the heroes on it is something I've imagined since the mid-'60s, and it sends a shiver up my spine just thinking about it. Others, I'm sure, will think it the single silliest thing they've ever seen.

I need go no further than the next letter. MT]

DANIEL LOUIE, 26 April Drive, Nashua, NH 03061: I have some comments relating to DC's Earth-Two series that I would like to share with you and maybe generate some response.

I wonder how Gardner Fox feels about the "killing off" of many Earth-2 heroes after he took so much care in reviving the JSA and company? If he had known that future writers were to create stories wherein Batman, Catwoman, Mr. Terrific, Black Canary and Larry Lance bite the bullet, would he have revived the JSA? I think many writers do not understand why those "early" DC stories were so special. Super-hero stories are (especially for young children) ways of escaping the real world to someplace different. In that special world of the 1950 to early 1960s of DC, super-heroes were "immortal" humans who could get hurt but not killed. I realize one cannot turn back the hands of time and un-do a lot of stories, but I do miss the innocence and sense-of-wonder/enjoyment those early stories brought. I'm not saying that I can't accept stories where the heroes are vulnerable to death...different (fantasy) worlds have different realities. It's just that **that** world's background/continuity did not support wholesale slaughter of heroes.

Anyways...with the revival of the JSA, DC no longer bothered to update Earth-2 heroes on Earth-1. It was so much fun comparing costumes/powers/origins/secret identities between the Earth-2/1 Flashses, GLs, Hawkmen, and Atoms. I guess I'm just mad at how DC has treated its early stars so poorly. Roy Thomas is doing a very good job in bringing back some of that early sense-of-wonder to his Earth-2 titles (although the initial installment of his Earth-X explanation seems to indicate a story as bad as the "origin" of the "new" [daughter of] Black Canary).

I'm anxious to see who else from the JSA/All-Star Squadron have children, and which ones have super-powers. I really enjoyed the first issue of **INFINITY**, and the background of the new characters so far has been quite plausible and enjoyable. It would be too much to hope for, but with the JSA appearing in **ALL-STAR**, it would be nice if Roy could quietly retire the JSA/All-Stars of the 1980s before he (or some other writers) decide it is time to bump off another hero. I think that as long as Roy is handling Earth-2 we should be getting fairly decent stories. (Although, it's just occurred to me that the annual JLA/JSA stories have been the place where various heroes have been bumped off!!)

A few "brief" comments before closing up. I enjoy **ALPHA FLIGHT** a lot, probably because there's a lot of background information being presented about this relatively new group. Unfortunately, the pacing used in **ALPHA FLIGHT** doesn't work for the **FF**...at least for me. The **FF** stories seem to plod along, with not enough "action" to suit me.

Chris Claremont seems to be overwhelmed by the large cast of characters in the **X-MEN/NEW MUTANTS** books. Many of the supporting cast remain enigmas... with no background clearly defined and not much personality. They are treated like pawns, appearing in a story here and a story there, popping up and then disappearing without much (if any) explantion of what they've been doing or where they are going. This really ruins the pleasure of reading these books.

Finally, I'm really opposed to all this fuss about Baxter/Mando paper. If the books were really good, I wouldn't mind...but only a small percentage of the art/stories really deserve to be printed on this paper. Most of the stories are no better than the average comic-book story, and should be printed on regular paper.

That's all for now. Thanks for your time and keep up the continued good work in **TCR**.

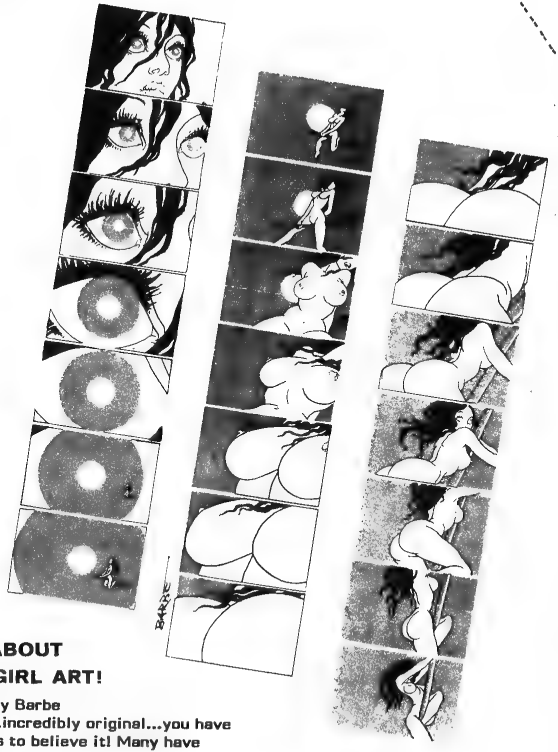
[As much as Fox has been idealized, I think that, if an editor had suggested the deaths of the above characters, he probably would have gone along with it. Characters have been getting killed off in series for as long as there have been series. But that doesn't mean you or I have to like it, does it?

As Earth-2 editor, I believe that Roy is in sole control over all the characters on that Earth except the Huntress, who of course has her own strip. I have some inkling about what's up in the Earth-X plot, and though it revises a lot of things previously thought, the changes are logical ones, and add a cohesiveness lacking before this.

Like I said, I like Mando paper, don't much care for Baxter, and like Hudson if the coloring lends itself to that paper. The trouble is, World

BARBE

STRIPS 1



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THE GRAPHIC ALBUM PEOPLE.

Color Press's printing hasn't improved much even with the Mando stock, and too often I get nice paper and weakly printed artwork. A little more quality control would be appreciated. MT]

STUART McINTIRE, Chairman, Metro Con Enterprises, 9926 Woodburn Road, Silver Spring, MD 20901: To begin with, I am the convention organizer who (it appears) doesn't have the brains God gave a brick.

Now I'd like to set a few things straight. The Metro Con Comic Book Festival was a fully organized, legitimate Comic Book Convention. All details were covered, including half-payment of $1,000 for two convention rooms at the Holiday Inn Crowne Plaza (plus a $200 security deposit) within one month of the show date. These terms had been put forth on a contract between me and Holiday Inn; had I not met their terms, I would not have been allowed to hold my show. Such was not the case.

The reason for the cancellation was the apathetic group of dealers in the Baltimore/Washington region. I personally phoned or talked, in person, with most of the dealers in this area. The response was underwhelming, to say the least. Some seemed mildly interested. Two paid in advance. Others either refused to give me a yes or no answer, or rejected the show outright. Two reasons were sighted. First, because of the excess of shows charging $40 and up for tables (Comic Book Jubilee and Creation), it seems that dealers have reached a saturation point.

The second reason was my relative inexperience in convention organizing. I held my first show on June 12, 1983—way the hell out in Gaithersburg, Maryland. For 25 cents, you could get in to see Walter Simonson, Louise Jones, and Michael Hernandez. Though not wildly successful, I was somewhat pleased with how things turned out. The first show inspired the second, and I planned to go all out.

All of my guests were confirmed and were indeed excited about coming. Howard and Sal can attest to that. By the way, they were all informed of the cancellation on August 8th. Interested readers will find a mention in the March, 1984 DC Comics **Meanwhile** column. (Thanks, Dick! Sorry we couldn't meet!)

The hotel itself was indescribably gorgeous—in fact, a departure for Holiday Inn in that it is a luxury hotel to rival the best.

Admission was a mere two dollars, tables only twenty-seven. Convention goers in our area have not been offered so much for so little since the late Mark Feldman's Maryland Comic-Book Festivals.

I, more than any other person, regret that the show did not materialize. Mr. Balze may not have realized this, but it takes considerable financial input to run the show that I planned. As it was, I lost $350, though I could have lost $500 more for late cancellation at the hotel. A special exemption was made, I was returned the $500, and was quite relieved that I did not lose my shirt. Had I continued with the show, I would have likely lost a grand total of close to $1,500; hence the cancellation. The financial loss came out of mine and my wife's savings account a severe setback for us at that time.

The fact that the Front Desk knew nothing of the cancellation was not under my control, and was inexcusable. The sales representative I dealt with should have informed her own people of the regrettable cancellation so that other events could have been booked. I do not know where the bellboy got the idea that I distributed flyers before confirming the hotel. From day one the security deposit held the rooms in the name, and the flyers were not even printed until weeks after that date! Paul Balze's letter in **TCR #214** was the first I had heard of this and I find it totally unprofessional and just plain stupid on the hotel's part.

As for Paul Balze, I am truly sorry things did not pan out. Dick Giordano had, after all, been planning to do nothing but look at art and writing samples all day. Yes, it is a long drive from Glen Burnie to Rockville, especially in a car that acts up. My sympathies are with Paul and others who made the journey. I sincerely apologize for this unfortunate incident.

Now some random thoughts on other topics...Things I like: **RONIN, The Rocketeer, MS. TREE, JON SABLE, The Masked Man, NATHANIEL DUSK, THE SPIRIT** color comic, Wrightson reprints, **AMERICAN FLAGG, AMETHYST, CAMELOT 3000, MARS,** Wrightson's **FRANKENSTEIN, TCR, THE COMICS BUYERS GUIDE, COMICS INTERVIEW,** and **NEXUS-NEXUS-NEXUS!!!** Ideas I hate: Marvel "Backwards comic" hoax, **RETREAD FUNNIES, MICRONUATS** reprints, **MOON KNIGHT** reprints, **ELEKTRA** reprints, **PETER PARKER** reprints, **GENERIC COMIC BOOK, MARVEL FUMETTI, X-MEN, NEW MUTANTS**—you get the idea. Sam Kujava points out a problem far more serious than "Exploding Boys." Jim Shooter is leading Marvel Comics and others down a dangerous destructive path. When will the wet-behind-the-ears collectors wake up and smell the espresso? Hopefully soon—probably never. Damn shame.

Has anybody received the **SUPERMAN** hot cocoa sample through the mail like I have? Do any of you old time pros remember President Eisenhower receiving a collection of cartoons from the National Cartoonists Society? It was in honor of the induction of the President into honorary membership, and I have two photos the ceremony. I'd like to identify the persons present. I think one was Walter Lantz. Can anyone help?

[To Paul Balze and others going to conventions which they are not totally certain are going to be held: it's advised to look at the COMIC BUYER'S GUIDE convention listings which list cancellations if the con organizer is on the ball. In any case, the phone numbers listed could get you in contact with the organizers to determine if the convention is being held where you think it is.

We've got the PRESIDENT EISENHOWER'S CARTOON BOOK in the office, and there is one photo in it featuring Eisenhower at the podium, June 1954. The whole ceremony was to show the Society's support for the Savings Bond program and to induct Eisenhower in as a cartoonist in his own right. The photo is not captioned, though I think one of the three people at the table who are unidentified is Alex Raymond, National Affairs Secretary of NCS. He has dark hair and a mustache. Neither of the other two are Walter Lantz, however.

The book is a delight, and contains early work by such comic book artists as Bob Oksner, Carmine Infantino, John Celardo, Irv Novick, Jack Sparling, Frank Thorne, John Spranger, Rube Grossman, Bob Kane, Irwin Hasen, Jerry Robinson, Bob Lubbers, Henry Boltinoff, Wayne Boring, Frank Frazetta, Charles Biro, Tom Gill, Walt Kelly, Morris Weiss, Gill Fox, Dick Rockwell, Jack Mendohlson, and Ferd Johnson, besides nationally-known cartoonists whose work has only appeared in newspapers. MT]

GARY DUANAIER, 67-18 Parsons Blvd., Flushing, NY 11365: It seems that **AMAZING SPIDER-MAN #252,** the first issue with Spider-Man's new costume, will be the next hot book—the next **THOR #337,** as it were. **#252** appeared in the comic shops on January 14, and a week later it was selling for as much as $1.50. It appeared on the newsstands January 30, and a couple of days later copies were hard to find. Today,

February 3, 1984, I asked a comic dealer how much he was asking for it, and he told me that he was charging **$2.50!** The run on **SPIDER-MAN #252** must be big news: not only did it rate an article in todays **New York DAILY NEWS**, but today's paper had an editorial comment on the new costume (they call it a "kinky body stocking with a creepy spider on the chest").

It'll be interesting to see how this issue does in the back-issue market. Judging by the rise of **THOR #337**, I feel **SPIDER-MAN #252** will be a $10.00 comic by April or May. It will also be interesting to see if the price of **THOR #337** is affected by the price and/or demand for **SPIDER-MAN #252**, since **THOR #337** is only six months old. If somebody who paid anywhere up to $25.00 for **THOR #337** is unable to get a copy of **SPIDER-MAN #252** for cover, how much would he be willing to pay a dealer? What about the collector who wants both **THOR and SPIDER-MAN,** which title would he concentrate his energies on getting? The prices on the early Simonson **THOR**s may be falling even as I type. One store that was asking $20.00 for **THOR #337** is now asking "only" $12.00, and another store offered a set of **THOR #337-342** for $15.00.

A final comment regarding **SPIDER-MAN #252**: In the cover reproduction of **#252** that was published in **TCR #216**, the typeset text is surrounded by black. This black area does not appear on the actual comic; why does it appear on the reproduction?

Gotta run now, but if comic book sales plummet, don't worry, it's only because I've been spending more of my disposable income on baseball cards, now that all three companies have released their 1984 sets. (I've bought Crom knows how many packs, and to date I've only gotten two Darryl Strawberry cards. Drat!!)

[Is the old regional collation still going on? I got a Strawberry in the first [and only] pack I bought this year...then again, I didn't get a Yount or Cooper or Simmons. How random is random?

As for SPIDER-MAN—great, now I have another title to worry about. Marvel put me on their freebee list last year, so I stopped buying duplicates, but I haven't gotten SPIDER-MAN #249 or anything else from that month yet. I haven't panicked because they've been late before, but forgive me if I seem a trifle disoriented by recent occurances at Marvel; I haven't seen most of them yet. MT]

C. FRANK HART, 9850 San Jose Blvd. #8, Jacksonville, FL 32217:

Regarding the letter from T.M. Maple in **TCR #215:** I really don't want to bust anybody's bubble, but T.M. Maple, who started out as The Mad Maple, had a letter published about five years ago in a fan magazine (I forget which one) using his real name, Ted Maplehurst.

In **TCR #213**, Mike, you state that your collection consists of about 35,000 comics. But in a **TCR** published about three years ago, you said your collection was about 22,000. My question is how did your collection grow by 13,000 comics in three years? There have certainly not been that many comics published in the last three years; for your collection to grow at that rate, you would have had to buy several hundred back issues every month. (I buy every American/Canadian comic published, except Archie, and have done so for years, and my collection only numbers about 15,000.)

Regarding **JLA #220**, and the new origin for Black Canary, it is established that Superman has known about this all along. I am sure that somewhere in the last fifteen years Superman has had a thought balloon that contradicts **JLA #220**.

Regarding the confusion on all the Swan inkers in the fifties and early sixties, did you forget Ray Burnley, or was his work confined to the early issues of **JIMMY OLSEN?**

[Yes, Burnley was pretty much confined to the JIMMY OLSEN series—but so was Swan, so I should have mentioned him. I am pretty certain about most inkers after 1955 on Swan's work, excepting the one-year period in 1960-61 when it looks as if Swan inked his own pencils [something he denied in his interview in THE COMICS JOURNAL].

When I mentioned the 22,000 total, I had just finished counting my collection. You're pointing out this "discrepancy" in logic to me caused me to use the calculator I just got for Christmas [with thermal print-out] to do so again. I erred, slightly. As of Christmas, 1983, my collection numbered 36,226, give or take a few dozen. How did I increase my collection by more than 1/3 in a few years when only around 2000 issues come out every year? I began collecting Dell, Gold Key and Standard-Pines funny animal comics as well as Marvel and Charlton romance and humor books, for one thing. I also got a raise in the interim, giving me a few more bucks to blow. Yes, I probably did buy a couple of hundred a month—but many of these were cheaper than comics on the newsstand, so I really didn't spend as much as it would cost a buyer to buy that many new comics. Interestingly, though I have concentrated my efforts on getting DCs, I have around 11,500 DCs, and 11,100 Marvels now, which means that by next Christmas I'll have more Marvels than DCs unless the planet explodes. [The other 13,000 comics are more or less equally split between Dell, Gold Key-Whitman, Charlton, and all the other companies put together, in case you were wondering]. And no, I haven't read them all.

The beauty of retroactive continuity is that the rule guiding it says that "any contradictory evidence in previous books was in error." In other words, the author forgot to read that issue. MT]

STEVEN GRANT, New York, NY: A few things in **#215** caught my attention. First, Mike from Philadelphia's comments re: Frank Miller. Frank is a friend of mine, and he's anything but psychotic. If "Mike" doesn't like Frank's work, fine, don't buy it. But cut out the cheapjack hysteria, and next time, sign your name. Anyone who has an much scorn to hurl as you ought to have the guts to go with it. (By the way, eds, a little creative editing would have been in good taste, unless you're big on object lessons.)

The future letterhacks of America can pretty much follow Frank Hayes' advice. Typing, brevity, and intelligence are the main concerns. Just say what you mean. There are basically four types of letters received:

A) "This was the greatest story ever told." Nice compliment, but a lot of us are far more aware of our shortcomings than you are, and we know it isn't true. Pure gushes aren't likely to hit pages unless the pages are done by a complete egomaniac.

B) The flip side: "This book stinks. Assassinate the writer and artist. Why can't you get Frank Miller or John Byrne to do it?" This is a business, remember. No one is going to use their own lettercols to butcher their public images. (They save the story pages for that...) There is a place for criticism, but it had better be expressed well, and without savagery, or you can save yourself the stamp.

C) "On page 12, in the 13th panel, Dr. X's cape was colored yellow, but on the panel before and the panel after it was burnt orange." Gee, no kidding...

D) "**X-MEN #**n was great. How about guest-starring (fill in the blank with every character, living or dead, ever created...not just one, but all of them, in succession)?"

If you can get past those stumbling blocks and still be coherent, you have half a chance. By the

way, the current policy at Marvel is to give as many unknown letter writers a shot at the big time as possible, but these things are subject to the tastes of the column writers. (Speaking of Frank Hayes, does he **really** think "punk" is just a phase our generation went through? God, I hope not...better lock up the razorblades if that's true...)

T.M. Maple's letter was an amusing defense of his pseudonym. I doubt that T.M. knows how he became T.M. I named him. In '78, when I was starting to do work for Marvel, my friend Roger Stern—then an editor—collared me into doing some lettercols for him. T.M. was "The Mad" at that time, and Roger wasn't keen on using an obvious pseudonym on the letters pages, but T.M.'s letter was one of the few printable letters we had. I solved the overt pseudonym problem quickly, by changing "The Mad" to T.M., which quickly became the rule of thumb, until, about six months, later, **he** started using it. These fans are such cattle...

Finally, the Cap Kentuck vs. Iran storyline is some of the most appalling garbage I've ever seen (and I've written some **appalling** garbage). Now I wasn't that shook up about Iran when it happened (seemed like a pretty calculable move to me, and, as Rita Hayworth said at the end of **GILDA**, "Neither of us has to apologize because we've **both** been such stinkers.") Not much that heroes do in comics fazes me much, and I've found most of **TCR**'s longwinded discussions about violence and heroics pretty quaint and naive, **but**...even I draw the line at seeing **the hero** of the strip drop nuclear bomb after nuclear bomb on a populated country and **gloat** about how radiation will render the area uninhabitable. I mean...**jeez!**

[Conscience dictates that that was pretty much my reaction as well. Still, as Don tells me, even though he too blanches at it now—especially since our timing made the episode appear right after THE DAY AFTER and all its resultant publicity, the episode was done right around the time of the abortive rescue attempt, and it was also a fantasy within the strip. He doesn't apologize for it, as he feels it is some reflection of the heat of the moment. [And to answer the unasked: I, as an editor, didn't eliminate this because I don't feel that power is mine to wield. As occasionally happens in other of the work done by regular contributors, material which I would not include if we were paying contributors has and will continue to appear; they get free reign, though, if asked, I will admit to my own opinions.]

The Frank Miller comments were included, as you surmised, as an object lesson. We've gotten, and not printed, far worse. MT]

T.M. MAPLE, Toronto, Ontario: Was everyone out there as disappointed as I was by Assiant Editors' Month at Marvel? Now, it's not that I was expecting too many Ground-Breaking Classics in the month; after all, these **are** inexperienced hands and a purpose of the Month was to give them some "frontline" experience. And, to be fair, there were some excellent stories published that month. You've already mentioned "The Kid Who Collected Spider-Man" in **AMAZING SPIDER-MAN #248** as an excellent effort. There were other examples, my favorite being **IRON MAN #178**, which featured two outstanding stories (the "Kid Avengers" plus a Tony Stark story). However, in the main, it seemed as if that main purpose of Assistant Editors' Month was to let the Assistant Editors portray themselves in the mags: on the covers, in the stories, and even in place of the lettercols. A few of their appearances were really harmless, but none really added to the issues, in my opinion. (Contrasting the reality of the creative staff against the fictional stories only emphasizes the unreality of the fiction.: I guess the real problem is that a good editor is usually largely unseen and unobtrusive, with his influence being felt gradually as he helps to guide the creative team and shape the book—yet the Assistant Editors had one month to make a splash (just "carrying on" as the regular editors would have done was deemed unimaginative and unacceptable, I guess) and the easiest was to do this (and the easiest way to be offbeat) is to stick yourself and/or the creative team right into the issue.

Is anyone else out there suffering from X-Men overload? I mean, I like the team very much, but Marvel might be killing it with kindness by overexposing it. On a recent trip to the local comic shop I saw on the stands: the regular **X-MEN** issue, the **X-MEN ANNUAL**, **X-MEN CLASSICS**, **MAGIK**, and **X-MEN AND THE MICRONAUTS**—not to mention **THE NEW MUTANTS**. And speaking of the **X-MEN ANNUAL**, this would be a good example of a nice idea improperly executed. First, by featuring the Impossible Man on the cover they ruin much of the story, which was structured as a slow discovery of the fact that Impy was, in fact, behind the X-Men's problems. It also featured an appearance by some of the Marvel staff (published, as it was, during Assistant Editor's Month). Plus, the issue featured a **large** creative team: one writer, two pencillers, eleven inkers, two letterers and one colorist.

But on to brighter stuff. I'm currently reading five regular reprint series, and I must say it's the best line-up of reprints I've seen in a long, long time. First, there's **MARVEL TALES,** reprinting the great Lee-ditko **Spider-Man** adventures. Second, we have **BEST OF DC** digest, which has been featuring vintage **Superman** tales in alternate months. The other alternating slot is filled with old funny animal stories, which is about the only place you can find that genre these days. The small page size is a drawback, but the price is certainly right. Third, there's JCP's **HALL OF FAME**, featuring the **THUNDER AGENTS** stories of the 1960s from Tower. The reprint sequence is a bit jumbled, as they mix several stories into one issue, but it's a good chance to see this much-praised but little-seen series. The main complaint is that it's only published quarterly. The fourth series is Kitchen's new **SPIRIT** color series. They've done the right thing by starting to reprint the series in sequence, in color and in its own mag, splitting off the Eisner stuff into its own quarterly mag (which I also buy). It's bi-monthly—and what else can I say about this truly classic series? Last, there's Eagle's **JUDGE DREDD** series I've classed this as a reprint since it reprints material previously published in Britain's **2000 A.D.** mag, but it's new to North America unless you bought the nice but expensive Titan albums. It's been redone in North American format (32-page Mando monthly in color) but it's the same **JUDGE DREDD**. It has stunning art and Dredd is unlike your conventional hero, to say the least.

Back in the super-hero craze of the '60s, **MAD**'s Don Martin brought out a quirky little paperback called **CAPTAIN KLUTZ**. Well, I guess we've really entered the second super-hero craze, because the other day I picked up a copy of **MAD'S DON MARTIN PRESENTS CAPTAIN KLUTZ II.** Now, I guess you have to be a certain type to like Martin's work—and it's certainly best taken in small doses, but this is certainly a wild and wacky little book, as long as you don't try to Get Serious.

Like other viewers of **HILL STREET BLUES,** I was saddened to hear of the death of actor Michael Conrad. I always enjoyed his work and felt that the series didn't feature him enough, even though, to me at least, his character was potentially the most engaging one of the lot. I

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thought you might be interested to know that he was known up here for something other than his portrayal of Sgt. Phil Esterhaus: His appearance in commercials for Speedy Muffler King. Speedy is a large chain of muffler shops up here, but I don't believe you have any in the States (do you?). Conrad had been doing these commercials for about a year. The first, and best-known, has him, clipboard in hand, briefing the crew on the day's operations to come. After dismissing the men, he says "And hey—let's remember that At Speedy's You're a Somebody." (The latter part of the sentence being Speedy's motto.) In addition, they have Conrad's picture (along with the motto) on the outside of most of their shops (and I'm talking about a picture that's about twelve-feet by twelve feet). Immediately after Conrad's death, Speedy's ad agency said they would review the matter, but I'm not sure if the commercials have totally stopped running. The picture at the shop near where I live is still up, though.

In **MARVEL AGE #10** (hey, I do get a bit behind in my reading at times) reader Steve Rogers (!) suggests that Marvel do a limited series starring a villain. To this, the reply is: "The idea grabs us—because it would be just the sort of thing that only Marvel would attempt." Only Marvel, eh? I wonder if they forget three series published by DC: **THE JOKER, KOBRA** and **SECRET SOCIETY OF SUPER-VILLAINS?** Not to mention the 70 issues of Marvel's own **TOMB OF DRACULA** by Wolfman and Colan. (I mean, even if they thought only Marvel would attempt it, it's hardly a new idea as they implied in their reply.) I'm sure there must be even more series (maybe even obvious ones) starring villains that escape me right now.

Now, Mike, I know you feel the matter has been talked out, but I would ask that you bear with me briefly since I'd like to respond to something said in the letter frtom T.J. Campbell in **#215**. He states that I and a few others "seem to get every letter they write printed." Well, I can't speak for the others, but this is definitely not the case with me. Taking the period May 1978 (when I started writing under this pseudonym) to August 1983 (letters written since then are too recent to have seen print yet), I spent some time and came up with the following statistics: I had written 1,292 letters, of which 356 have been published. To save you the calculation, that's 27.6%, or, put another way, I've written an average of 20.2 letters per month, of which 5.6 have been published. (Of course, both these figures vary widely.) So, I get roughly one out of every four letters published. But this doesn't bother me much, since, as I've said, I don't write primarily to get published. (Though, I must admit that if a certain mag never publishes any of my letters it makes me wonder if they pay any attention to me—and I don't mean that to sound as arrogant as it might, but merely as a statistical consideration.) There is more than one mag to which I have written a dozen or more letters while getting none printed—but that never stops me from writing again. By the way, Campbell also picked a poor example (for his argument) True, I got letters printed in four consecutive issues of **NEXUS**, but since Campbell wrote, two issues of **NEXUS** have appeared, neither featuring a letter from me. Not that I feel happy about that, but it doesn't hinder my enjoyment of that issue of **NEXUS** (which is, by the way, by far the best comic put out on the market today—and I've thought that right from issue #1).

Let me preface what I am going to say next with the statement that I have generally enjoyed Don Rosa's work and have found his **CAPTAIN KENTUCKY** to be particularly good and also that many Americans tend to get easily worked up about national pride and become quite demonstrative. Still, I was surprised (to put it mildly) at the jingoistic (and that's about the mildest term I could use) nature of **CAPTAIN KENTUCKY #s 69** and **70** about Iran that appeared in **#215**. I realize that we're dealing with satire here, but even in that context I think that Don went beyond what was reasonable and advisable. First of all, he calls Iran a "diddly-squat 'country'," says that "you geniuses have yet to figure out where the fuel goes in (a jet plane)," and refers to a crowd as the "mindless unemployed Tehran cattle" and "you monkies." Is such invective worthy of a defender of freedom? Secondly, Rosa says that Americans were "too decent and civilized" not to "nuke their entire country into radioactive oblivion." Rosa makes it sound like everyone who ever kicked a dog would leap at the opportunity to "nuke" an entire country. I would strongly suggest that it is not the presence of decency but rather the absence of utter depravity that prevents one from killing tens of millions (many entirely innocent) for the kidnapping (not even killing!) of a handful of people. (It, of course, would also require an absence of logic, since such a move could well unleash a world-wide nuclear holocaust.) Thirdly, Don has President Carter saying that anyone in support of "the Ayatollah's outlaw regime" would be deported. There are literally dozens of other countries around the world that are just as much "outlaws" as Iran. Does Don support nuking them too? Also, I find it interesting that Don just might be one of those who believes in free speech **until** you say something they don't believe in. Fourth, to help pay back the Iranians, Capt. K. moves the Kaaba Shrine in Mecca. Well, this would certainly upset (to put it mildly—tampering with the most sacred of a religion's relics) the Iranian Muslims, but it would also mortally offend all other Muslims around the world, including those who are American allies, such as Saudi Arabia, not to mention the thousands of Muslims in the U.S. itself, many of them loyal citizens and even born in the U.S.

Maybe I'm getting worked up over nothing—but I don't think so. I feel that Capt. K's whole approach was flawed. I don't disagree that the U.S. and the American system are great and wonderful and worthy, but why is this so? Certainly it boils down mainly to the fact that American values are based on freedom and decency. But freedom is valid only in its exercise. By reacting with great force (except where it is essential to survival) and over-reacting to boot, you only bring yourself down to the level of your adversaries and at the same time remove the very key factor that makes you superior. Sure, it's tough to react with compassion and justice when you are faced by brutality and injustice, but only by doing that can you maintain your system and its merits. Besides, who said that freedom and decency were easy to maintain?

(Interestingly, you bring up one point which I think has been largely ignored by nuclear weapon proliferation proponents: why some nuclear-powered nutcase DOESN'T commit full-scale genocide against his enemies. By their reckoning the ONLY reason they do not is out of fear for their own well-being; that by beginning such a strike, they would be letting themselves in for retaliation against their own people. I doubt that a true nutcase would ever think that far, since he probably has no fear of death to begin with. So it seems more likely that the absence of depravity you mention is existent in even the worst of leaders. Yet we are left with the conundrum of explaining how Harry Truman reconciled Hiroshima and Nagasaki...

Don tells me that the strips in question ran without ANY response in the Louisville paper, which has a circulation of several hundred thousand. So he hasn't heard your arguments before.

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Ramon & Shawnee

On to less apocalyptic matters. No, neither Speedy nor their commercials are around down here. However, it may be germane to mention that when HILL STREET BLUES first began running, several Daniel J. Travanti commercials were still appearing, one of which featured him as the owner of a Midas Muffler Shop. [I don't know why, but whenever previously unknown actors become semi-famous as TV series stars, their commercials nearly always disappear. Pam Dawber, for example, had a number running nationally and locally when MORK AND MINDY started, all of which were withdrawn with a few months. Yet older commercials featuring still-unknowns continue to run. Kind of strange, isn't it?]

Villains as leads in comics: YELLOW CLAW and even SUBMARINER, DOCTOR DOOM in ASTONISHING TALES, DR. FU MANCHU...there haven't been many, but it HAS been done.

Seems to me there's another of your letters around here somewhere, but meantime, add the two above, combined by me, to your average. MT]

GARY RICKER, Basking in the Sunbelt, U.S.A: I had a good holiday season, I'm working two jobs and doing one of them well, and I haven't had to review anything by the fellas at Look Mom, Comics! in many a moon. Life is sweet.

Even as I drift further and further from comics—with higher prices, regular schedules and artists deluding themselves thinking they're writers (a la the **wunderkinds** of spcl fx movies)—your magazine informs and entertains more than ever. I have few specific gripes, and don't wish to exude "personality" the way some of your letterhacks have been in ish **215**, but, lacking my now-silent pals and the friendly confines of Joe Sarno's Comic Kingdom, I'll just sort of throw this stuff out for you and perhaps others to discuss:

There've been some tenuous connections made in recent years between comic books and rock 'n' roll—two hilarious examples have been Roy Thomas's (I think) Rick Jones in **CAPTAIN MARVEL** (closer to folk music, yeah, but music has always been stultifying in the silence of print) and the thing done so poorly by Neal Adams' ungifted apprentices. What about the parallel between the aging rock audience and the aging comic-book audience? With rising prices and better-paper formats, kids have to be abandoning funny books in droves. Do kids **collect**? Does a comic entertain the retinas and index finger like a video game at the 7-11? I feel Jim Shooter and Ms. Kahn are in the same position as record company execs: recording (printing) **anything** because they have no idea what works. When something does, they clone it, spin it off and ride it 'til it runs into the ground. And well, gee, kids in their mid and early twenties actually **buy** stuff by er, uh, groups as diverse as Men Without Hats and Air Supply. The radio—controlled by subscription programming services—keeps delivering a young audience to advertisers who couldn't care less about a guy who never heard Miami Steve Van Zandt's album over the air. I ain't buying pimple cream or sweatsuits—I'm over the hill. But comics—I think—should be chasing me. I believe the comic-book audience is aging. (I got no demographics here, either—market research, like sneak-preview comment cards and test marketing, indicates a lack of inspiration and clear vision in my book. Kinda like God telling Adam well, you don't like her, I'll get ya another guy. We live in a time when decisions sadly make themselves.) The entire U.S. population (pardon me for bringing up numbers) is aging, and reading scores are declining in schools across the country. Frank Miller's **RONIN** doesn't make sense to **me**, and I've read Faulkner**.** (I like the structure, but not the conclusion, of **SANCTUARY**.) (What is this? Am I being possessed by Dale Luciano?) The Godless "faith" recently espoused by John Byrne's Mr. Fantastic at this entertaining artist's recycled Lee-Kirby riffs, hold the soul, please. As an ex- (or nearly so) Marvellite, I can't comment too knowledgably on DC, except that I like to **look** at **CAMELOT 3000**, if and when it appears. Sure would've been nice if its creators had read **THE ONCE AND FUTURE KING** rather than **SGT. FURY** and **MYSTERY IN SPACE**.

While comic racks have made it into some of the chain bookstores, comics remain linked to pornography. A local comic shop recently relocated, and the new store has an adult magazine section. Some go-go joints are just down the street, but ever since I first started collecting, buying my dozen or so monthly Marvels at a Cicero, Illinois cigar-magazine store, men's magazines have seldom been far away. I can think of one dealer who collects bondage magazines, another who sold porn before he got into comics. Is it merely profitability, as everyone argues—the old 20% of three bucks beats 20% of six bits any day argument? Or does the quiet, reclusive hobby breed unsocial loners who can only relate to two-dimensional fantasy characters? I am not being facetious here—I bought **CAVALIER** to collect Bode too. I can still close my eyes and envision some of those bimbos, long after well-thumbed stuck-together pages have turned to landfill.

Have only recently been reading Celestial Arts' big **UNCLE SCROOGE** book, and was shocked that colorist Peter Ledger turned out to be inept at making stuff look shiny. That's what airbrush does best, no? Cars and coins and Spanish conquistadors' helmets wind up looking like a cameraman's dull-coated props from the age of black-and-white television. An unpleasant surprise from a wonderful book.

Enjoying Lou Mougin's writing as always. Steven Rowe has yet to find his voice, I think—first columns have been poorly written. Wish you'd leave your salary disputes with Jer out of the zine. I miss the more traditionally-serified Schoolbook-like type; the current Souvenir reminds me too much of my last job. The woman who set type for me put everything into unkerned Univers or Souvenir if I didn't watch her like a hawk. Still, this is much better than the trusty machine that was with you folks since **COMICS COMMENTARY** 'way back when. Really liked the "Batgirl" cover for **#214**; **215**'s are both lacklustre.

Thanks for entertaining and informing me—give my best to the Chicago gang.

[Thanks—I will. The coloring for the Jerry Ordway/Al Gordon cover was done by Bob Staszak, with seps by Jerry, in case I didn't mention it.

Yes, kids still collect—but apparently not in as great a number as in the '60s, and so, the audience gets older. Obviously, the direct-sales market is meant to be people like you; that they ultimately end up pleasing an audience much younger is rather a bitter irony.

By the way, Gary, the COMICS COMMENTARY typer konked out around 1977 or so [the serifed face]; the last one lasted about six years and wasn't even used on THE GAZETTE except near the end. MT]

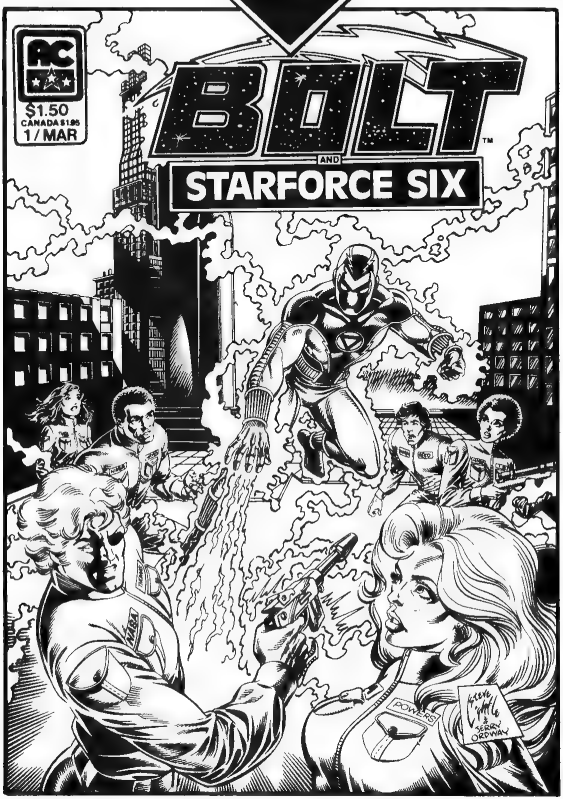
ROGER SLIFER, New York, NY: I was surprised to read in **TCR** that Roger **Stern** had been replace as editor of **WORLD'S FINEST** (a title I've been editing for the last year). I was even more surprised and amused to read I had given up the writing chores on **SPIDER-MAN**. Believe me, had I been writing it, I wouldn't have given it up (at least, I don't **think** I would've).

[Oops. My apologies to the two

FIRST ISSUE!

WILL BOLT SAVE THE WORLD...

...OR DESTROY IT?!



Rogers, who've been somehow linked in my mind since their fanzine days—though I certainly know the difference; Roger Stern never bought a story from me.

Every time I catch myself typing the wrong name it goes through my mind that I may have done it before, but I can't remember if I did. The same thing happens when brothers are working in the field; poor Paul and Alan Kupperberg were being miscredited right and left for a period in the late '70s.

I guess we should feel lucky that I don't get you mixed up with Roger McKenzie, Roger Maris and Roger Ramjet. Or maybe you'd LIKE being confused with the hero of our nation. MT]

GEORGE OLSHEVSKY, P.O. Box 11021, San Diego, CA 92111: Just a short note to correct and update your Marvel News item on the Marvel Indexes. Marvel never "turned down" the Index project "originally." They have always been very supportive of the project, helping me behind the scenes with things like cover letterers, correct cover artists, and so forth. It never occurred to me that Marvel might be interested in publishing the thing themselves, because they've mainly been producers of the stories themselves, not fannish projects like indexes. It was only when Pacific Comics cut me off that I went to Marvel, as a last resort before getting out of the indexing business entirely. They were incredibly enthusiastic (as you correctly note), and we made an arrangement.

Things may change between now and the time the first books appear, but as it stands, there will be several series of Marvel Indexes, each with its own first issue, each covering a different major character or group of characters. Short runs may receive their one- or two-shot issues, or may be subsumed into a longer series to which they are closely related. I'm currently working on the Spider-Man index—**THE OFFICIAL MARVEL COMICS INDEX TO SPIDER-MAN** is our working title—and the first four issues are in various stages of completion.

Much of the chronological information that I've ferreted out over the past couple of years will not be included in the Marvel Indexes for various reasons, including complexity of format and the necessity of having to commit oneself to a fixed chronology without having seen the whole thing first. Villains with obvious from/to appearances will, however, be chronologized, as will some other characters. On the other hand, the stories themselves will be synopsized with a short three-four paragraph summary of the main action of the story. This is something that hasn't appeared in my indexes before, and should make them that much more definitive.

Contractural obligations to Pacific Comics at this time make it mandatory that I also complete the Spider-Man Index in book form for them to distribute. Marvel understands the situation, and I am working on it with their approval. So it is likely that there will be both revised Spider-Man Index in book form, and in comic-book form.

[To which we say, hooray, and congratulations. I'm still wondering if I might have unwittingly had something to do with this whole thing; in the spring of '83 I submitted a proposal for an index series to DC in virtually identical format [the chief difference being that the DC index would run through the titles alphabetically and feature all titles published, not just the super-hero books], and outlined the plan in APA-I. I think the project makes a great deal more sense than publishing sporadically published books with high price tags, and I'm sure it'll be successful for Marvel. By the way, DC has yet to say anything one way or the other to me, but my friend Murray Ward is about to go to press with a DC index series along the lines of Mr. Olshevsky's for Pacific, after a lengthy period of negotiation. MT]

STEVE DITKO, New York, NY: THE ART OF STEVE DITKO may be an ongoing project at Eclipse, and I did do a page of art for what I was told the project would be. I would not have submitted anything for the changed version, changes that I learned about by accident.

I do not sanction Eclipse's project. They do not have my authorization to use any of my previously copyrighted material. In every way possible, I do disassociate myself from that project.

OBITUARIES

Ralph Wright, 75, died December 30, 1983 of a heart attack. He was a storyman and cartoonist at the Walt Disney Studios from 1938 to 1971 with two short departures in the '40s and '60s. He participated in the writing of the Disney features **BAMBI, PETER PAN, LADY AND THE TRAMP, SLEEPING BEAUTY, THE JUNGLE BOOK, THE ARISTOCATS** and the **WINNIE-THE-POOH** series. He was the voice of Eeyore in the last-named cartoons.

David Detiege, 57, died January 2 of a heart attack. He was also a writer and cartoonist at Disney in the '40s, beginning as a **Donald Duck** writer. He moved to Walter Lantz in the '40s, where he worked on **Woody Woodpecker** and **Andy Panda** cartoons; to UPA in the late '50s, where he wrote **Mr. Magoo** and **Dick Tracy** cartoons; and then to DePatie-Freleng in the mid-'60s, doing many **Pink Panther** shorts, and writing and directing on the **Bugs Bunny** specials done by DePatie-Freleng. He was co-writer and co-director of **THE LOONEY, LOONEY, LOONEY BUGS BUNNY MOVIE, 1001 RABBIT TALES** and **THE DAFFY DUCK MOVIE: FANTASY ISLAND.** In 1983 he moved over to Hanna-Barbera and worked there as a writer and developer of new projects.

Ray Moore, 78, co-creator of **THE PHANTOM** with Lee Falk, died January 13 of a stroke. He drew the strip until going into the army, when he was replaced by Wilson McCoy, and after the war was unable to return to his former job due to wounds received in battle.

Lyman Young, creator of **TIM TYLER'S LUCK**, died February 12. He created the adventure strip in 1928 and continued on the strip until recently, with his son James R. Young taking over the writing and several artists succeeding him on the drawing over the years. The strip continues under his son's name. Young was brother of Murat "Chic" Young, creator of **BLONDIE.**

Robert Allen Ogle, 57, died February 25 of a heart attack. He too was an animation writer who got his start at Disney in the '40s, initially working as the person bringing Walt Disney lunch every day and working up to inbetweener and story sketch man. He also occasionally supplied the voice of Donald Duck. In 1958, he went over to Larry Harmon Productions, where he worked on the **BOZO** series, to UPA in 1960 for the **Mr. Magoo** TV cartoons, to DePatie-Freleng doing **THE PINK PANTHER** and **INSPECTOR CLOUSEAU** cartoons, to Filmation and the **ARCHIE** series, to Chuck Jones' M-G-M feature **THE PHANTOM TOLLBOOTH**, to DePatie-Freleng's **Dr. Seuss** specials, and finally to Hanna-Barbera, where he worked on **THE FLINTSTONES, SCOOBY DOO** and **KWICKY KOALA**, among others, as story editor. He was also a voice artist, initially doing voices at DePatie-Freleng, and most notably doing Kwicky Koala and Rawhide Clyde on Tex Avery's recent series, and Digger Mole on **THE SHIRT TALES.**

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CAPTAIN KENTUCKY
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EPISODE 76:
THE ADVENTURES of C.K. BRING US BACK TO THE PRESENT THIS WEEK, AND TO THE AREA of LOUISVILLE TORN ASUNDER BY THE HEXANE SEWER BLAST OF ONE MONTH AND ONE DAY AGO.
YES, THE SEWERS HAVE ALREADY EXPLODED... C.K. CAN NEITHER PREVENT NOR (MORE THE USUAL CASE) TAKE THE BLAME FOR IT. BUT OLD LOUISVILLE'S PROBLEMS HAVE JUST BEGUN, BECAUSE:
THEY ARE COMING!
BRIGHT ONE MORNING NEAR THE CORNER OF 9th & HILL, AT JUST ANOTHER OF THE MODEST DWELLINGS ALONG THE DECIMATED THOROUGHFARE:
COME ON, HORACE... THEY'RE FINALLY LETTIN' US BACK IN OUR HOUSE AND I DON'T WASTE T'IME!
YEAH, MYRT. IT ALL WORKED OUT OKAY! WE EVEN HAVE A CLASSY NEW CONVERSATION PIECE TO GO ALONG WITH OUR JOHN F. KENNEDY MEMORIAL ASH TRAY AND BLACK VELVET ELVIS PAINTINGS
PUT THE GROCERIES AWAY, HORACE.
CRIPES, MYRT! THERE'S A BUNCH O' RATS IN HERE! THE EXPLOSION MUSTA' REALLY DROVE 'EM OUT A' THE SEWERS!
IF YOU'RE OUT DRIVING, AND A BLACK '48 DODGE BEHIND YOU STARTS BLASTING ITS HORN, THAT'S ME TELLING YOU YOU'RE ONE OF THE MOBILE CLODS WHO DON'T SIGNAL WHEN CHANGING LANES!
HERE, RATTY, RATTY -- SOME TASTY CHEESE... C'MON OUT -- C'MON OU--
ROAR!
MYRT! THIS NASTY LIL' SONUVABUCK HAS BREATH YOU WOULDN'T BELIEVE!
WAL, WHADIVA' EXPECT, HORACE? RATS PROBLY DON'T CARE WHAT THEY EAT?
SWAT THE LIL' BOOGER WITH A BROOM?
RIGHT? ... OKAY YOU FOUL-MOUTHED LIL' @*#@! TAKE THIS
BLAM!
SUBSEQUENTLY:
The Louisville Times
Swarms of exploding rats terrorize city!
Hexane-Soaked rodents plague blast areas
Authorities warn Volatile Vermin!
Mayor unable to be reached for comment... but then nobody cares what he has to say anyhow...
TO BE CONTINUED...

CAPTAIN KENTUCKY
EPISODE 77
©1981 Don Rosa
HIGH ATOP THE FIRST NATIONAL TOWER, LOUISVILLE'S TALLEST BUILDING AND SECRET BASE OF ITS ONLY (THANK GOD) SUPERHERO:
WOT HO? MORE EXPLOSIONS IN OLD-LOUISVILLE! THE SEWERS AGAIN? I'LL BE ON THE SPOT THIS TIME AND GET ON NATIONAL NEWS!
SO FAR MY EXPLOITS DON'T EVEN GET MENTIONED IN "BARGAIN MART"!
BOOM!
BAM
SQUINT
OCTA-HEXA-GLOP SUPPLY
KEEP OUT!
CHIEF LESLIE OF THE L.P.D.! I THOUGHT IT WAS THE SEWERS--BUT WHAT IS IT? RIOTERS? TERRORIST BOMBERS? A U of L HOMECOMING?
No, No--MUCH WORSE! THE MAKINGS OF A WORSE DISASTER THAN THE '74 TORNADO AND '37 FLOOD COMBINED!!! IT'S...
BOOM!
ROACHES FROM THE SEWERS?
?
WE'VE BEEN FIGHTING A LOSING BATTLE WITH ROACHES AND SEWER RATS SINCE LAST NIGHT--BUT WERE WHUPPED!
GREAT HONK! WHAT'S THE BIG DEAL? JUST SWITCH ON THE LITTLE SQUIRTS!
FALL BACK!
No? Don't--!
BANG!
BEWARE the GROUPS WHO THINK THEY CAN JUDGE WHAT IS "GOOD" OR "EVIL" AND SEEK To IMPOSE THEIR PERSONAL MORALITY ON EVERYONE VIA THE SIN of CENSORSHIP OF ALL WE READ, SEE OR HEAR!
THAT'S JUST IT? THOSE VERMIN ARE SO IMPREGNATED WITH HEXANE THAT THE ROACHES GO OFF LIKE BLASTING CAPS AND THE RATS DETONATE LIKE VIALS OF NITRO!
WELL, THEN DON'T SWAT 'EM! GIVE 'EM A SHOT OF "RAID"?
No? Don't--!
POW!
THE NASTY LITTLE FIENDS ARE BREATHING TINY FLAMES!
YES... I NOTICE IT PLAYS HOB ON THESE PRESSURIZED CANS!
THE VOLATILE VERMIN AND INCENDIARY INSECTS KEEP SWARMING OUT OF THE SEWERS AND WE DARE NOT EVEN TOUCH THEM!
CHIEF! A 7-FOOT FLAME-BREATHING ALBINO ALLIGATOR JUST CRAWLED OUT OF A SEWER CRATER ON HILL STREET!
ROAR!
THAT DOES IT! THERE'S ONLY ONE WAY OUT! I'M GETTING OVER To CHURCHHILL DOWNS!
ARE THE RATS INVADING THE DOWNS, CHIEF?
No-- I'M INFORMING THE NEAREST GAMBLING KINGPIN OF F.B.I. INVESTIGATIONS? THAT'S MY WAY OUT OF THIS MESS!
ROAR!
NEXT WEEK (ONE OF C.K.'S OLD BUDDIES TO THE RESCUE!
RE-ENTER: ROGER DAVIS!

INTERVIEW

BOBCAT: "HOW I USED MY FRIENDS"

Last month, DC's **NEW TALENT SHOWCASE #4** featured the first episode of a new series called **Bobcat**. It was created by Mike Tiefenbacher, and drawn by Stan Woch and Karl Kesel, and is slated to be a recurring feature in the book (at present, editor Karen Berger has one completed script in her possession as well as two additional stories in plot form. None have been scheduled as yet.) Because of the possibility, for a change, of tying an interior article in with a **TCR** cover, your editor assigned me to interview the writer of the series. Here it is—but be aware that the selfsame writer also gets to edit it.

-Andrew Hildebrand

AH: I'm kind of wary about doing this, I'd like to say to begin.
MT: Why?
AH: You have total control over my questions. If you want to, you can make me look like an idiot.
MT: That should be the least of your worries.
AH: Great. Now I'm your straight man. All right. I've read enough of these things to know where to start. I ask you where the idea for **Bobcat** came from.
MT: That's a question?
AH: Yes, that is a question.
MT: Okay, when I type it I'll put a question mark after it. Where did the idea... Maybe you better start earlier than that. Ask me about my background.
AH: I'm sure everyone has become pretty sick of you parading the details of your precious youth out at a drop of a hat. I know I am. You're gonna dig out that hoary story about **JLA #30** and how you sent Julius Schwartz an idea for a new super-hero when you were 12 and got no response, then mailed off about 50 pages of ideas for super-hero series--
MT: With artwork--
AH: --with artwork, off to DC at age 16 'cause you had read all about Jim Shooter, and got a rejection letter personally signed by Carmine Infantino. That's what you're talking about, right?
MT: I suppose. Actually, you may know about that stuff, but I don't think you read it in **TCR**. I was going to start there, yeah—but I would have also mentioned that up until 1980, when Julius Schwartz finally did buy something, I had been steadily submitting from 1970-79 and piling up rejections at an alarming rate.
AH: Why should that be important to the subject at hand? Trying to engender pity again, you sad, misbegotten human?
MT: Actually, no. I doubt that my example would be of use to anyone else trying to become a writer. I just wanted to explain where the idea for the series came from, just like you asked me. Okay? Over those years of rejections, I had come up with around thirty different characters, most of which were derivative to some degree or another. That didn't bother me—revision of your own characters goes on all the time. Anyway, DC announced **NEW TALENT SHOWCASE**, and I knew that this would be a chance to finally submit with some chance of breaking in, rather than the usual thing of blindly sending them something they didn't want or need. But what was I going to submit? All I had left were names of characters. For example, when I was working on the **WHATEVER HAPPENED TO?** series, I submitted story ideas for at least fourteen different series updates, only five of which made it to print. One of those was a story featuring the Earth-One Wildcat—
AH: The one from **BRAVE AND BOLD**, right?
MT: Yeah, and a **SUPER-TEAM FAMILY** story with the Creeper. Anyhow, the idea was that the Earth One Wildcat had retired after accidentally causing the death of a young kid. There would be a follow-up story in which the Ted Grant of Earth-One finds a Golden Gloves prodigy who reminds him of himself, trains him, and he becomes a new hero called Bobcat. Julie didn't want to deal with the E-One Wildcat at all, so that shot that idea down altogether. So I had one good name that hadn't been used before. Most of the others had been co-opted by the professional publishers by that point.
AH: Co-opted? My my—what's the **bottom line**? Aren't we **upscale**?
MT: Okay—grrr. . Most of them were **used**--is that okay? Does that offend your sensibility too much? Most of the good ones have appeared in professional comics: Falcon, the Cougar, Thunderbird, all the car names in fact...Black Star, the Wraith, Javelin, the Changeling, most of the ones I thought were any good. I am left with a bunch of characters created when I was a teen-ager, most of whom have corny names.
AH: Like—?
MT: I'd rather not say. I may end up using them if I ever get any further in the writing business. Oh—one character I had that I still like I didn't do because I still have hopes of doing it as something **major**, you know.
AH: (laughter)
MT: Shut up. In any case, that meant going to the pile of names I've collected over the years for which I had no characters yet devised. I decided to do two of them, since I figure it lessened the odds that I'd be instantly rejected again. They were, to answer the question I note forming on your lips, Bobcat, of course, and the Battery.
AH: The Battery, he asked?
MT: Dull as it may sound, I thought it was an interesting premise. Two people, a man and woman, born on the same day at the exact same time but at the North and South Poles—
AH: We see now why it was rejected.
MT: Born at the same time at the poles, children of arctic explorers who were college roommates, see? And they turn out to be perfect opposites of each other in every way, so much so that they gain magnetic powers when near each other which are otherwise never manifested. Opposite poles of a battery, see? And both of them would have the one name, like in baseball, the pitcher and catcher. The girl was to be based on Jan Smithers.
AH: Bailey Quarters of **WKRP**.
MT: Right. I wear my heart on my sleeve. Anyhow, they didn't go for it.
AH: They being Karen Berger?
MT: Well, no. See, I heard about the **NEW TALENT SHOWCASE** project in July of '82, and mailed in my proposals in August. That was to Marv Wolfman and Ernie Colon. As far as I know, though, they didn't see it, because when I finally got a call in December, it was from Roger Slifer.
AH: Oh yeah, he edited the first three issues.
MT. Uh-huh. He told me he liked the kid story and never mentioned the Battery idea. Which is kind of funny, because it was far more commercially attuned to today's market. It involved Greenpeace stuff, ecology, and a unique adult relationship. I just figured that's the one they'd pick.
AH: Instead, they crossed you up by picking **Bobcat**. Why didn't you think it would sell?
MT: Well, as you'll recall, this was 1982. The only comic which featured a kid at that point was **SUPERBOY**, and he was well on his way to being a teen-ager. So I thought that it wasn't likely. Also, **Bobcat** has absolutely no fantasy elements. It's entirely credible, at least to me. I could see some kid doing exactly what David Tresh does.
AH: Putting on a ski-mask and making cat noises through a neighbor's window?
MT: Well—yes. That, and the reactions to everything; the fact that there are really no heroes or villains

The real-life prototypes for the BOBCAT strip [from left, top row]: David Zoesch [David Tresh]; Melody Kirchoff [Melody Kircher]; Martin "Chip" Bachhuber [Chip Huber]; Billy Bartolini [Billy Myers]; [second row], Diane Zoesch [Diane Tresh]; Merilee Kirchoff [Merilee Kircher]; Mike Rozmarynowski [Mike Rozmyrski]; Mike Tiefenbacher [David Tresh, again]. My sincere apologies go to all of the above-named, none of whom is aware that they've now become comic-book characters

in the strip, everyone acts nasty once in a while, the "bad" guy acts civil at times. I didn't realize it at the time I plotted the story, but it's very close to paralleling a situation I had with a guy who beat **me** up when I was a kid. In any case, I thought it would be great to get the chance to do the strip, but I really didn't believe it had a chance

AH: You anticipated the kids' line.

MT: Yeah, I guess

AH: Does it make you happy?

MT: I'm happy that there will be some comic books coming out that won't be so dependent on blood and guts. If you're asking if I'm happy to be a vanguard in some new "movement" in comics, then I'd say no, since I doubt that anybody will acknowledge it anyway **Bobcat** will probably never become as famous as **POWER PACK** or whatever else comes out from Marvel.

AH: You've told me that **Bobcat** is actually based on your own kidhood. I note from the topical references in the story that you've updated it.

MT: Well, sure. I could see using characters based on real people would never be apparent to anyone but those people unless I told on myself, but setting it in 1962 would have been a dead giveaway. And see, I was trying to sell it as a series.

AH: As I stare at your ungainly visage, I note with some delight that you are quite a bit removed from being the age of the kids involved. Do you think you can write 1980s-style children?

MT: I was a bit worried, to be honest. I have no children, obviously, so no first-hand observance there.. I have a niece who's that age, but that's not quite the same. Then I thought, "Hey, John Stanley wrote perfectly acceptable kids stories as an adult, and I'll bet he used his own childhood as much as watching his kids if he has any." Since **TUBBY** has always been my favorite, and you can see kids activities in that book which was seemingly set in the present which probably were far more prevalent in the '30s than the '50s, I just figured that I'd use my own experiences and hope for the best.

AH: We're about the same age, and I thought you did all right.

MT: A daughter of my friend Marc Ponto, Stephanie, who's around that age, read it and liked it. I don't know what that says—her favorite comics are '50s and '60s **SUPERMAN** stories—but I was very happy to hear it

AH: So, you came up with a story, Roger Slifer called you and asked you to do the script. What happened next?

MT: I was in a bind, of sorts, because I hadn't made copies of my plots. I had a rough draft, but see, I was expecting to hear within weeks, not months, and so I thought I'd remember the details. I had broken down the story into panels as I used to do before I got some idea that it wasn't completely necessary, so I had actions down in abbreviated form, but the details were gone. I started from a bare bones outline, and since I had also forgotten where exactly everything was in the original story—and also because I recalled that when I first plotted it, I was imagining everything happening in my house, on my block—I just decided at that point to base everything on reality.

AH: So there was a real David Tresh?

MT: Well, of course, David Tresh is **me**. And it's funny, I didn't even think of it when naming him, but one of my grade-school best friends at exactly this point was named David **Zoesch**. I'd picked David as the antithesis of my own name (they were the two most popular names in my school at the time, and I had at least four different close friends named David during school) and I picked Tresh because it sounded German, like my neighborhood, and because I'd always liked Tom Tresh of the Yankees.

AH: "The new Mickey Mantle."

(laughter)

MT: He was no Mickey Mantle, but I liked the name. Anyway, when I realized the David Zoesch parallel, I decided that his sister's name was Diane, which was David's real-life younger sister. I'd have liked to work my brothers in, but I was stuck with my family format already. I did use my parents. The characters in the comic have their first names.

AH: You're not going to tell me that David's friends are also based on real people, are you? C'mon—Chip and Melody?

MT: (Holding up hand in Boy Scout salute) Honest. I had friends named Chip and Melody. And Buzzy too, though he's not in the first four stories so far. One of the suggestions Karen Berger gave me was to cut down on the number of extraneous kids, which I've done in the third and fourth stories, but it's hard, since they were always around. We had a kid gang, though we didn't realize it. We certainly never were in an Our Gang situation, but we had a fort, a club, a secret headquarters, a haunted house, and all that corny stuff that you think only happens in bad Disney movies. Anyway, Chip Huber is really my next-door neighbor from back then Martin Bachhuber, Jr., and Melody Kircher was his next door neighbor, Melody Kirchoff. She was a great softball player, and we collected comics together. Some other characters who will appear later include the Bachmanns, Georgie and Jimmy—I added an "n" to their last name, Melody's sister Merilee, and "Big Mike" Rozmyrski, who was actually Mike Rozmarynowski, Melody's next-door neighbor. They all lived on my block, and all of us went to the same school.

AH: That doesn't happen much anymore in big cities.

MT: No it doesn't. Which is why it's set in Columbia Falls, Wisconsin, rather than Milwaukee. You could find the block in Milwaukee, I suppose, from physical evidence, but they bus kids all over the place now, and nobody has a neighborhood school anymore unless it's a nearby parochial one.

AH: You've covered everyone but Billy Myers. Is there a real-life analogue?

MT: Ooh, **analogue**. Look who's using buzz-words now! Actually, I didn't think there was a Billy Myers when I came up with him. There were a lot of Billys around when I was a kid too—there were no Jasons or Dustins or whatever the modern parent is coming up for his kids these days, and what most comics writers for most of history have chosen for their characters. I thought Billy was a name a kid would have, and I didn't want the bully to be a bully because of his name—that's too pat.

AH: You could have named him Pat.

MT: Pat's too pat. I'd probably be punching people if I was named Pat. **Patrick**, okay, **Pat**, uh-uh. So I chose Billy and again, going back to my neighborhood, our neighbor directly across the street was named "Beier" or maybe "Breyer" or "Byer." I'm still not sure. Myers seemed more probable, and of course that led to using the Oscar Meyer weiner jingle to taunt him, which kids love to do. So anyway, I made him into a jerk, one who the instant he sees something he wants he'll become your best friend. I've known plenty of kids like that, the kind who end up taking over and making it **their** game, then kick you out when their other friends come by. That was the basic character I came up with, and I must say I didn't base it on anyone on purpose.

AH: So there was never any bully you're now attempting to get back at all these years later.

MT: If that's what it sounds like, no. I hope that's not why I wrote it. I certainly got beaten up when I was a kid, as most little kids do. I certainly went through the scene at the beginning of the story. The only bully I can recall whose personality never changed throughout school only beat me up through the second grade with any regularity. And he was arrested a couple of years ago by the F.B.I. for threatening Reagan's life by mail, so I guess sometimes you can tell what kind of adults kids'll grow up to be by their early actions. But he wasn't the inspiration. Funnily enough, when I was plotting the story, in order to make David's nocturnal trip down the alley long enough in my mind, I had him going down to the second house from the corner and used that one in my head when planning what would happen. One of the boys that lived there was named **Billy** Bartolini. He used to beat me up—but he also became one of the "gang" on occasion. I can't indict him with the personality of Billy Myers, but there are interesting parallels there which were undoubtedly subconscious.

AH: It's all rather hard to believe. I mean, you just **happened** to name these characters with names very close to real people—and you weren't aware of it?

MT: What can I say? David and Billy were coincidental, all the others were on purpose. Where's the polygraph?

AH: You're very lucky that it's in the wash at the moment. Uhh...have we covered it all? Oh, how about the art? Did you like it?

MT: Loved it. I would have laid it out very four-square if I'd have drawn it myself, and Stan Woch's layouts were very surprising and nice—though it did mean editing a healthy portion of copy whenever his panels were too small to house my abundant dialogue. And Karl Kesel's inking is very **inky** in the Dave Stevens or Paul Smith mold. I was very happy with the job.

AH: Don Thompson, in **THE COMICS BUYER'S GUIDE** mentioned that the characters' faces didn't always look the same to him.

MT: I think what might have happened is that somewhere along the line someone confused David and Chip. Some of the balloons got switched around, notably in the cafeteria, and I only caught one. But hey—the book is supposed to be a bit rougher than a regular book. I've seen longtime pros with the same problem.

AH: What else got edited out? Anything important?

MT: Obviously, that's a highly subjective judgment. For example, it would've been nice if you'd have known that Diane was watching the Disney Channel which was showing **THE SHAGGY DOG**, since I figured it would be a trigger for David to think of becoming an "animal" himself. Also, if you look at the last page, you'll see David looking at himself in the hallway mirror at Billy's house. Originally, he saw that the ink he'd put on his ski-mask had run and Billy thought he'd given David black eyes. His justification to become friendly with David, beyond just wanting to play super-hero with him, may have been strengthened.

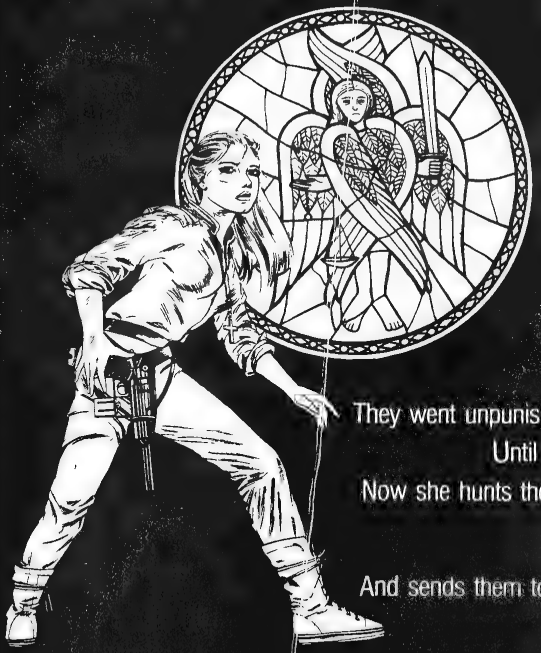
AH: Why? How would it be strengthened?

MT: Well, you've gotta go back to when you were a kid. When you got "beaten up," what did that mean? It didn't mean brass knuckles or baseball bats over the head or even rights to the chin. It meant "He pushed me down on the playground." Rubbing your nose in the dirt may have resulted in a split lip or a bloody nose, but no broken limbs or deep bruises on the face. So when Billy saw the black eyes he would've felt both kind of sorry for David and also fearful that his father would see actual physical evidence of his beating him up. When I was a kid, that kind of inflicted injury would've meant suspension, if not explusion.

AH: So how does that make you feel to see what you've described as important stuff getting cut?

MT: Sad, I guess. But it's unavoidable. Karen had to make cuts because of the space limitations, and that being her job, she cut what she felt wasn't necessary. I am too close to give you an objective viewpoint. And once again, I feel so embarrassed for saying **anything** about it

GOD'S LAW IS HER LAW.



They went unpunished.
Until she arrived.
Now she hunts them down...
one
by
one
And sends them to Hell...
one
by
one.

STORY BY CHARLES DIXON PENCILED BY JUDITH HUNT
INKED BY RICARDO VILLAGRAN LETTERED BY ROD OLLERNSHAW

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since this is just one little eight-pager in a sea of more impressive and important projects on her desk and on the market. Think of all the horror stories somebody's who's written more than a dozen comics might have!

AH: A dozen, at least. Let's see...do you want to say anything about the upcoming stories?

MT: The one that's been bought is about retrieving an autographed baseball. The "villain" is my next-door neighbor on the other side of my old house in a thinly-veiled disguise That one's also based on a real situation on my block. The other two stories haven't been accepted as yet, so they may never appear. If they do, one is based on an true incident in which I accidentally kicked our cocktail table through a living room wall. In the fourth story, David has the chicken pox, and has to observe the rest of the kids through his side bedroom window.

AH: Side window? From the movie of the same name, right? He observes a murder, then a neighbor starts hauling these big boxes out—

MT: Uh—no. No murders in my neighborhood. No violence of any sort, really—except "He pushed me down."

AH: What an exciting concept!

MT: Read the previous line with a definite note of sarcasm, folks. I suppose I have to take that since you're not being paid to do this.

AH: Yeah. I don't know which is the bigger indignity for me.

HUMOROUSLY SPEAKING

By Steve Rowe

In case some of you were confused by my comments concerning Bill Williams in **TCR #216**, you had good reason to be—there's a column missing between **#215** and **#216**. Somewhere between the rural route delivery here in South Carolina and the huge offices of Street Enterprises in Wisconsin, an entire column was lost. I'm sure that the P.O. folks are not losing any sleep over it, although I'm not too happy. Will I learn how to carbon copy now? (Duh...does the blue stuff go up or down?) Will I believe comic creators who say their art/stories will be/was lost in the mail? Will my creditors believe me when I tell them I mailed their checks? Of course not.

What was lost was my reflection on the past year of humor comics. To quickly sum up: I said that 1983 was the first year since I started writing about humor comics (in 1976 in my APAzine "Just Some Funny Stuff") that there was no bad news. Indeed, things look good for the future. I recommend **AMERICOMICS #4** with Martin Greim's **Atomic Mouse** story. I also said that another comics company has bought the rights to Atomic Mouse from Charlton, and hopes to do either a series or special "when times look right." I also recommended all of Aardvark-Vanaheim's titles.

And about that oblique comment about Bill Williams, well let's discuss him first.

To begin with, there were two Bill Williams doing comics. The other one, Witmer "Bill" Williams, did super-hero work for the Iger shop appearing under the Fiction House and Quality imprint during World War II, and did no humor comics. The one we're talking about here is named Alfred O. "Bill" Williams and he was born in 1918 in South Bend, Indiana. He worked for the Walt Disney Studio in the late '30s. After his release from the military in 1946, he moved to New York City and began the usual comic book path of the time; gag cartoons, advertising, assisting other cartoonists. In 1950, he began drawing Dell/Western's **HENRY ALDRICH.** When its writer, Hal Seeger, formed his own comics company (Stanhall), Williams went with him and drew **OH! BROTHER** and **G.I. JANE.** I've lost track of him after 1955 and it's possible he left comics at this time. [It's only a guess, but I suspect he may have done **SPIKE AND TYKE** for Dell during this time. MT] In 1961 he began working for Dell, drawing the John Stanley-scripted **KOOKIE** and **DUNC AND LOO.** About 1964-65, he drew some **MILLIE THE MODEL** stories for Marvel, and them from 1965 to 1971 he had his own daily panel, **DOLLY.** In 1970 he did a few teen-age jobs for DC, but what he is most known for occurred in 1972 when he took over the **DENNIS THE MENACE** comic books (replacing, I believe, Frank Hill, most famous for **SHORT RIBS**). He stayed with Dennis until the series ended in 1979, and he drew Marvel's short-lived series in 1981-82. He also drew for Charlton, doing **SCOOBY DOO** and **SPEED BUGGY** in '75-76. For Gold Key, he drew **HAPPY DAYS** in 1979. Currently, it appears as if he is drawing the Sunday **DENNIS THE MENACE** comic strip.

TRIVIA QUESTIONS: No prizes given, but see how many you know. Answers next issue.

1) What singer who had a number one hit in 1962 used the name of a St. John comic character?

2) How did the following funny animal super-heroes replenish their powers: Atomic Mouse, Atomic Rabbit/Bunny and Atom the Cat?

3) What is the lowest rank in the Junior Woodchucks?

4) What was the name of Bob Hope's dog in DC's comic book?

5) What model agency did Millie the Model work for?

6) What is the name of Huey, Dewey and Louie's mother?

7) Who are Scamp's parents?

8) What did Mr. Jinks hate?

9) How did Mary Jane get as small as Sniffles?

10) What is the name of Neil the Horse's cat friend?

Coming Up: The early years of funny animals, and **LUCKY LUKE, NEIL THE HORSE,** and anything else someone talks me into writing about Till them, I'm Steve Rowe, at **63 Botany Woods, Hartsville, SC 29550** saying "See ya in the funny papers!"

COLLECTING COMICS

By Mike Tiefenbacher

Though the first official Charlton title is generally held to be **MARVELS OF SCIENCE** (March 1946), the first comic actually considered by me to be the first is **YELLOWJACKET #1** (September 1944), which was begun under the name Frank Comunale, then later Ed Levy, one of the founders of Charlton. It eventually became a true Charlton comic, and, as you will see from the accompanying chart, survived until 1959 via the famous Charlton method of changing titles but retaining numbering sequences to preserve precious second-class mailing deposits. Such is the complexity of these numbering schemes that I felt it would benefit the accompanying list to know exactly how **FIGHTIN' NAVY**, for example, got up to #130 so fast without having been published more than a few years over the past three decades. It is my firm belief that, excepting instances where bookkeeping errors on Charlton's part caused an error in numbering, all titles began with a #1 at some point. That I have been unable to track down a dozen of these at this late date only serves to demonstrate how difficult it is to find them amidst dealers' wares. Any help would be greatly appreciated, as this has been an off-and-on project of the past four years and I think I've run out of on-hand data to consult. To remind you: Charlton's second-class statements from books dated between March and August (since some

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Beyond the Grave #1-14
Billy the Kid #1 153
The Blonic Woman #1 5
Black Fury #1-57
Blondie #177-222
The Blue Beetle #18-21
Blue Beetle #1-5 50-54, 1 5
Bo #1-3
Bobby Sherman #1-7
Brenda Starr #13-15
Brides In Love #1-45
The Bugaloos #1 4
Bulls Eye #6,7
Bullwinkle and Rocky #1 7
Captain Atom #78 89
Captain Gallant #1 4
Career Girl Romances #24-78
Caroline Kennedy #1
Charlie Chan #6-9
Charlton Bullseye #1-10
Charlton Classics #1 9
Charlton Premiere #19, 1-4
Charlton Sport Library-Professional Football #1
Cheyenne Kid #8-99
Cody of the Pony Express #8 10
Confidential Diary #13-17
Cowboy Love #28-30, 7,8
Cowboy Western Comics #17 39, 46
Cowboy Western Heroes #47-49
Cowboy Western #50 67
Crazy #3-8
Crazy, Man, Crazy #2
Creepy Things #1-6
Crime and Justice #1 26
Cynthia Doyle Nurse In Love #66 73
Danger #12-18
Danger and Adventure #22 27
Danny Blaze #1,2
David Cassidy #1-14
Davy Crockett #1 8
D-Day #1,2,4-6
Death Valley #7 9
Dino #1-20
Dr Tom Brent, Young Intern #1-5
Don Winslow of the Navy #70-73
Doomsday + 1 #1 12
Drag 'n' Wheels #30 59
Dragstrip Hotrodders #1-16
Dudley Do Right #1-6
Eh! #1-7
E-Man #1 10
Emergency #1-4
Emergency magazine #1-4
Emergency Doctor #1
Fantastic Giants #24
Fightin' Air Force #3 53
Fightin' Army #16-168+
The Fightin' 5 #28-49
Fightin' Marines #14 173+
Fightin' Navy #74-130+
First Kiss #1-40
Flash Gordon #12-18
The Flintstones #1-50
Foreign Intrigues #13-15
For Lovers Only #60-87
Founole #5 8
Frank Merriwell At Yale #1 4
Freddy #12-47
From Here to Insanity #8-12
From Here to Insanity magazine #1
Frontier Scout, Dan'l Boone #10 14
Funny Animals #84 91, 1+
Gabby Hayes Western #51-59
Geronimo Jones #1-9
Ghostly Haunts #20 58
Ghostly Tales #55-166+
Ghost Manor #1 19, 1-73+
Giant Comics #1 3
Go Go #1-9
Gorgo #1 23
Gorgo's Revenge #1
Grand Prix #16-31
The Great Gazoo #1-20
The Great Grape Ape #1,2
Green Planet #1
Gunfighters #51 85
Gunmaster #1-4, 84-89
Hanna-Barbera Parade #1-10
Haunted #1 72+
Haunted Love #1 11
Hee Haw #1 7
Hercules #1 12
Hercules magazine #8
Hi and Lois #1 11
High School Confidential Diary #1 12
Hillbilly Comics #1-4
Holiday Surprise #55
Hollywood Romances #46 59
Hong Kong Phooey #1-9
Hot Rod Racers #1 15
Hot Rods and Racing Cars #1 120
House of Yang #1-6
Huckleberry Hound #1 8
Humbug #1-11
Hunk #1 11
I Love You #1 7 130
In Love #1-6
Intimate #1 3
Jack in the Box #11 16
Jerry Drummer #10-12
The Jetsons #1-19
Jim Bowie #15 19
Johnny Dynamite #10 12
Judomaster #89 98
Jungle Jim #22-28
Jungle Tales of Tarzan #1-4
Just Married #1 114
Kid Montana #9 50
Konga #1-23
Konga's Revenge #2,3, 1
Korg: 70,000 B.C. #1 9
Lash Larue Western #47 84
Lawbreakers #1 9
Lawbreakers Suspense Stories #10 15
Li'l Genius #1 53
L'l Rascal Twins #6-17
L'l Tomboy #92-108
Long John Silver and the Pirates #30-32
Love and Romance #1 24
Love Diary #1-102
Magilla Gorilla #1 5
The Many Ghosts of Dr. Graves #1 72
Marco Topo Comic #1
Marco Polo #1
Marines Attack #1 9
Marine War Heroes #1 18
Marvels of Science #1 4
The Masked Raider #1 8, 14 30
Maverick Marshal #1 7
Midnight Tales #1-18
Mr. Muscles #22,23
Monster Hunters #1-18
Monte Hale Western #83 88
My Little Margie #1 54
My Little Margie's Boyfriends #1-11
My Little Margie's Fashions #1-5
My Only Love #1 9
My Secret Life #20-47
Mysteries of Unexplored Worlds #1-48
Mysterious Suspense #1
Nature Boy #3-5
Navy War Heroes #1 7
Negro Romances #4
Never Again #1,2, 8
Nurse Betsy Crane #12-27
Nyoka the Jungle Girl #14 22
Outer Space #17 25, 1
Outlaws of the West #11 88
Out Of This World #1 16
The Partridge Family #1 21
The Peacemaker #1-5
Pebbles and Bamm Bamm #1 36
The Phantom #30 74
Pictorial Love Stories #22 26
Police Trap #5 6
Ponytail #13 20 #1 11
Popeye #94 138
Popeye Educational Series #E1-E15
Primus #1 7
Public Defenders In Action #7 12
Pudgy Pig #1,2
Quick Draw McGraw #1 8
Quinek #1
Racket Squad In Action #1 29
Ramar of the Jungle #1 5
Range Busters #8 10
Reading Library (King Comics) #R01 R08
Registered Nurse #1
Reptilicus #1,2
Reptisaurus #3 8
Reptisaurus Special Edition #1
The Return of Gorgo #1-3
The Return of Konga #1
Robin Hood and His Merry Men #28 38
Rock and Rollo #14-19
Rocky Lane's Black Jack #20 30
Rocky Lane Western #56-87
Romantic Secrets #5 52
Romantic Story #25-130
Ronald McDonald #1 4
Rookie Cop #27 33
Santa's Tinker Tots #1
Sarge Snorkel #1-17
Sarge Steel #1 8
Scary Tales #1 43
Scooby Doo, Where Are You? #1 11
Scotland Yard #1 4
Secret Agent #9,10
Secret Romance #1 48
Secrets of Love and Marriage #1 25
Secrets of Young Brides #5 44, 1 9
1776 Charlton Classics Library #1
Shadows From Beyond #50
Sherriff of Tombstone #1 17
Sherlock Holmes #1 2
Sick #109 141
Six Gun Heroes #24 83
The Six Million Dollar Man #1 9
The Six Million Dollar Man magazine #1-7
Soap Opera Love #1 3
Soap Opera Romances #1-5
Soldier and Marine Comics #11-15, 9
Son of Vulcan #49 50
Space Adventures #1-21, 23-60, 2 13
Space 1999 #1 7
Space 1999 magazine #1 6,6,8
Space War #1-34
Space Western #40 45
Special War Series #1 4
Speed Buggy #1 9
Speed Demons #5 10
Strange Suspense Stories #16-22, 26-77, 1 9
Submarine Attack #11 54
Sue and Sally Smith #48 54
Summer Fun #54
Summer Love #46 48
Sunset Carson #1-4
Surf 'n' Wheels #1-6
Sweetheart Diary #22-65
Sweetheart Love Stories #32
Sweethearts #23 137
Sweet Romance #1
Tales of the Mysterious Traveler #1-13
Teen Age Confidential Confessions #1 22
Teen Age Hotrodders #1-24
Teen-Age Love #4 96
Teen Confessions #1-97
Teen Secret Diary #1 11, 1
Terry and the Pirates #26 28
Texas Rangers In Action #5-79
Ten Notch Western #21 46
The Thing! #1-17
This Is Suspense #23-25
This Magazine Is Crazy #2
This Magazine Is Haunted #15-21, 12 16
Three Nurses #18 23
Thunderbolt #1 51 60
Tiger #1 6
Time For Love #53 1 47
Tim McCoy #16-21
Timmy the Timid Ghost #3 45, 1 23
TNT Comics #1
Tom Cat #1 8
Top Cat #1 20
Top Eliminator #25 29
True-Life Secrets #1 29
TV Teens #14,15; 3 13
Underdog #1 10
Unusual Tales #1 49
U S Air Force Comics #1 37
U S Marines #1
Valley of the Dinosaurs #1 11
Vengeance Squad #1-6
War #1 44+
War and Attack #1, 54 63
War At Sea #22 42
War Heroes #1 27
War Wings #1
Wheelie and the Chopper Bunch #1 7
Wild Bill Hickok and Jingles #68 76
Wild Frontier #1-7
Wild West #58
Win a Prize Comics #1,2
World of Wheels #17-32
Wyatt Earp, Frontier Marshal #12 72
Yang #1 13
Yellowjacket #1 10
Yogi Bear #1 35
Young Doctors #1-6
Young Eagle #4,5
Young Lovers #16 18
Zaza the Mystic #10,11
Zoo Funnies #101, 2 15, 1 15

titles in some years had only three issues published) are definitive proof of one title becoming another, as the previous book's title appears on the statement—if the book was changed over during winter months. Sometimes this changeover occurred too early and the original title was never recorded, thus we are only left with matching up frequency data, and occasionally, volume numbers. Unfortunately, with the infrequency of publication during 1955-58, and the irregularity with which the volume number changes actually reflected a title change, this isn't the piece of cake it appears to be. In addition, the **PRICE GUIDE** is still imprecise in many of the romance books' changeovers from Fawcett to Charlton, and thus multitudes of possibilities still exist there. Again, if anyone can contradict the following title generation sequences, please let me know.

Please note: Besides the abovementioned evolution of the Charlton group, Charlton was involved in the buy-outs of both second-class mailing licenses and unpublished material in the 1954-56 period when so many comics companies bit the big one. Their first acquisition was the inventory and titles of Fawcett Comics in 1954; second came purchases of Fox inventory, and later a partnership in Toby inventory and licensees in 1954 (**GABBY HAYES** and **RAMAR** were picked up from Toby immediately, with **MASKED RAIDER** material prepared for Toby finding its way into print as Charlton material, then **BILLY THE KID** was revived in 1956); the Mainline Comics group published by Simon and Kirby was picked up in early '55

CHARLTON TITLE CHANGE GENERATION

Once again, I must mention the tireless aid of Dan Stevenson in compiling data which provided me with clues to working this puzzle. Through his efforts, we've eliminated a ton of non existent issues from the list, and, hopefully, we'll continue to do so.

(Note: These listings are in no particular order, either alphabetical or chronological. Time prevents it, unfortunately.)

1 37 U.S. Air Force Comics
38 45 Army Attack

1-11 Atomic Rabbit
12 19 Atomic Bunny

1 53 ?
54 60 Attack

1-2 Special War Series
3-5 Attack (error in numbering)

1 21 ? (Crime and Justice?)
22-23 Badge of Justice

1- 9 Dynamite (Comic Media)
10-12 Johnny Dynamite
13-15 Foreign Intrigues
16-86 Battlefield Action

1 66 Beetle Bailey (Dell/Gold Key/King)
67 119 Beetle Bailey

1 8 The Masked Raider
9 153 Billy the Kid

1-177 Blondie (McKay/Harvey/King)
177-222 Blondie

1-17 The Thing
18-21 Blue Beetle
22-23 Mr. Muscles

1 49 Unusual Tales
50-54 Blue Beetle
50 Shadows From Beyond
55-166 Ghostly Tales

1- 3 Bo
4- 8 Tom Cat
9 17 Atom the Cat

1 57 Black Fury
58 Wild West

1 12 Brenda Starr (Superior)
13 15 Brer'ia Starr
16 18 Young Lovers
19-47 My Secret Life
48 54 Sue and Sally Smith

1- 5 Bulls-Eye (Mainline)
6 7 Bulls-Eye
8-10 Cody of the Pony Express
11-88 Outlaws of the West

1- 9 Lawbreakers
10-15 Lawbreakers Suspense Stories
16-22 Strange Suspense Stories
23-25 This Is Suspense
26-77 Strange Suspense Stories
78 89 Captain Atom

1-13 Zoo Funnies
14-22 Nyoka the Jungle Girl
23-60 Space Adventures

1-12 High School Confidential Diary
13 17 Confidential Diary
18-23 Three Nurses
24-78 Career Girl Romances

1- 5 Charlie Chan (Prize)
6 9 Charlie Chan
10-11 Zaza the Mystic
12-16 This Magazine Is Haunted
17-25 Outer Space

1-18 Marine War Heroes
19 Charlton Premiere

1- 7 Wild Frontier
8-99 Cheyenne Kid

1-24 Romantic Story (Fawcett)
25-27 Romantic Story
28-30 Cowboy Love
31-32 Sweetheart Love Story
33-65 Sweetheart Diary
66-73 Cynthia Doyle, Nurse In Love

1-10 Yellowjacket
11-16 Jack In The Box
17-39 Cowboy Western Comics
40-45 Space Western
46 Cowboy Western Comics
47-48 Cowboy Western Heroes
49-67 Cowboy Western
68-73 Wild Bill Hickok and Jingles

1-26 Crime and Justice
27-33 Rookie Cop

1-11 Danger (Comic Media)
12-14 Danger
15-19 Jon Bowie
20-30 Rocky Lane's Black Jack

1-14 This Magazine Is Haunted (Fawcett)
15-21 This Magazine Is Haunted
22-27 Danger and Adventure
28-38 Robin Hood & His Merry Men

1- 2 Danny Blaze
3- 5 Nature Boy
6-17 Li'l Rascal Twins

1- 6 Death Valley (Comic Media)
7- 9 Death Valley
10-13 Frontier Scout, Dan'l Boone
14-30 The Masked Raider

1-69 Don Winslow (Fawcett)
70-73 Don Winslow of the Navy
74-130 Fightin' Navy

1-24 Teenage Hotrodders
25-29 Top Eliminator
30-59 Drag 'n' Wheels

1-16 Dragstrip Hotrodders
17-32 World of Wheels

1-23 Konga
24 Fantastic Giants

1- 2 Never Again
3-53 Fightin' Air Force
54-63 War and Attack

1-10 ?
11-15 Soldier and Marine Comics
16-169 Fightin' Army

1-27 Space War
28-49 The Fightin' 5

1-13 Fightin' Marines (St. John)
14-174 Fightin' Marines

1-11 Teen Secret Diary
12-27 Nurse Betsy Crane

1-11 Flash Gordon (King)
12-18 Flash Gordon

1- 4 Foxhole (Mainline)
5- 7 Foxhole
8 Never Again
9 Soldier and Marine Comics
10-12 Jerry Drummer
13-47 Freddy (?)

1- 4 Frank Merriwell at Yale
5-10 Speed Demons
11-54 Submarine Attack

1 7 Eh'
8-12 From Here to Insanity

1-83 Fawcett's Funny Animals (Fawcett)
84-91 Funny Animals
92-108 Li'l Tomboy

1-50 Gabby Hayes Western (Fawcett)
51-59 Gabby Hayes Western

1 8 Davy Crockett
9-50 Kid Montana
51-85 Gunfighters

1-23 Six Gun Heroes (Fawcett)
24-83 Six Gun Heroes
84-89 Gunmaster
89-98 Judomaster

1-15 Hot Rod Racers
16-31 Grand Prix

1-53 Li'l Genius
54 Summer Fun
55 Holiday Surprise

1- 4 In Love (Mainline)
5- 6 In Love
7-130 I Love You

1- 3 Intimate
4-96 Teen Age Love

1- 3 Giant Comics (?)
4-114 Just Married

1-20 Jungle Jim (Dell)
21 Jungle Jim (overseas only)
22-28 Jungle Jim

1 The Return of Konga
2- 3 Konga's Revenge

1-46 Lash Larue Western (Fawcett)
47-84 Lash Larue Western

1- 2 Boy Explorers Comics (Harvey)
3-28 Terry and the Pirates (Harvey)
29 None
30-32 Long John Silver & The Pirates

1-82 Monte Hale Western (Fawcett)
83-88 Monte Hale Western

1-19 Ghost Manor
20-58 Ghostly Haunts

1-48 Mysteries of Unexplored Worlds
49-50 Son of Vulcan
51-60 Thunderbolt

1- 3 Negro Romance (Fawcett) ?
4 Negro Romances

1-40 First Kiss
41-45 ?
46-59 Hollywood Romances
60-98 For Lovers Only

1-28 The Phantom (Gold Key/King)
29 The Phantom (overseas only)
30-74 The Phantom

101 Zoo Funnies
2-15 Zoo Funnies
16-21 Tim McCoy
22-26 Pictorial Love Stories

1- 4 Police Trap (Mainline)
5- 6 Police Trap
7-12 Public Defender In Action

1-12 Ponytail (Dell)
13-20 Ponytail

1-93 Popeye (Dell/Gold Key/King)
94-138 Popeye

1- 7 ?
8-10 Range Busters
11-72 Wyatt Earp, Frontier Marshal

1-2 Reptilicus
3-8 Reptisaurus

1-13 Ozzie and Babs (Fawcett)
14-15 TV Teens
3-13 TV Teens
14-19 Rock and Rollo

1-55 Rocky Lane Western (Fawcett)
56-87 Rocky Lane Western

1- 4 ?
5-52 Romantic Secrets
53 Time For Love

1-29 True Life Secrets
30-37 ?
38-130 Romantic Story

1- 8 Serge Steel
9-10 Secret Agent

1- 4 Scotland Yard
5-79 Texas Rangers In Action

1- 4 ?
5-44 Secrets of Young Brides

1-108 Sick (Prize/Hewfred/Pyramid)
109-141 Sick

1-21 Space Adventures
22-42 War At Sea

1-45 Brides In Love
46-48 Summer Love

1 22 ?
23-137 Sweethearts

1-20 Tex Ritter Western (Fawcett)
21-46 Tex Ritter Western

1 3 Sherlock Holmes
4-5 Young Eagle

1-2 D-Day
3 (Published as Special War Series #1)
4-6 D-Day

1- 2 Win-A-Prize
3-45 Timmy the Timid Ghost

followed by Comic Media titles in the summer; and finally they bought the name and mailing privileges for **FIGHTIN' MARINES** from St. John, who remained in business. In addition, they picked up some comic-strip licensed books (**TERRY AND THE PIRATES, BRENDA STARR** and **CHARLIE CHAN**), which, perhaps due to overseas complications requiring earlier companies' numbering to be continued, began with odd numbers. Beyond these examples, all other titles should begin with a first issue at some point in their histories—though 1959's **ATTACK**, which begins at **#54** remains a mystery which is probably as insoluable as any.

Reader Brent Higinbotham wishes some clarification of some listings in the Whitman list in **#216**. First, Brent, **BUCK ROGERS IN THE 25TH CENTURY** begins with **#5** because **#1-4** say only **BUCK ROGERS** in the indicia. That's one of those deals where the division was totally arbitrary, because as you may have noted, I ignored that kind of thing on such books as **THE SCARECROW (OF ROMNEY MARSH)**. And yes, the final issues of these titles are correct; all came out in the spring of 1982 just before Whitman ceased continuous publication: **DAGAR THE INVINCIBLE #19,**

DOCTOR SOLAR, MAN OF THE ATOM #31, THE OCCULT FILES OF DOCTOR SPEKTOR #25, and **TRAGG AND THE SKY GODS #9.** The last-named, by the way, appeared as "**SKY DOGS**" due to a typo.

INFORMATION CENTER

by Don Rosa

Hello again, boys and girls, mommies and daddies!

Seems like it's been a while since I repaid Jerry and Mike's continued kindnesses by sending some sort of **Info Center** their way. I believe I had taken on one too many obligations...I'm the sort that feels so flattered when someone asks to do a column or illustration for their magazine, I can't seem to say no. When Don and Maggie called to see if I could try doing an info column for **CBG** as well as this one for **TCR**, I thought I'd give it a whirl, even though I knew it might use up what little spare time I have left. I shoulda thought back to the mid-'70s when Alan Light asked me to do the same thing for **TBG** while **Info Center** was running in **RCBCC**...that first **TBG/CBG** Rosa **Info Center** only lasted about a year before it wore me down. But, silly me, I tried it again.

The main problem this time around is due to the way I chose to submit info columns (in large batches of Q's and A's which can be split up into "X" amount of columns). In **CBG**, my columns seemed to be run as filler in the backs of infrequent issues...which is a far cry from the prima donna treatment I've always unworthily received in **RBCC, TCR** and at Fantagraphics. I know that the Thompsons have a mammoth job editing such a huge **weekly** paper, a job which they do **splendidly**... but my one feature was a small part of the whole, and they couldn't devote the extra attention to seeing that it appeared in such a way as to make it all function like the proverbial well-oiled machine. My intention was that, in **CBG**, my **Info Please** and **Comic Book Hall of Fame** should appear in **every** issue of **CBG**, alternating with one another. Each column would only need to be **very brief**, sometimes only one question/answer perhaps, but the only way a column which depends on reader participation could succeed in such a large weekly paper is if it appeared on a very regular basis so it could establish a rhythm of some sort. As it was, my **Info Please** and **Hall of Fame** material seemed to be piling up on them, and many readers thought I'd **already** discontinued it. And **then** I realized that I had to get to work on issue **#3** of **DON ROSA'S COMICS AND STORIES** for Fantagraphics Books, which, unlike my first two issues, will contain mostly all-new material! Anyway, to make an already long story not much shorter, I figured for the good of all concerned, I should try to stick to just **one** info column, even though that meant quitting **CBG**, the only publication I've worked for in over a decade that I was willing to accept **payment** from. Besides, Ray Miller's original **I.C.** (which I'm carrying on) first appeared in **these** pages around twenty years ago, so this is where **I.C.** belongs; plus, I enjoy working with the **TCR** guys since I see **TCR** as the only comic-fan-magazine that still retains the original "purity of essence" of enthusiasm and untainted devotion that was the hallmark of the comic fandom of the '60s.

At any rate, the whole matter of why my **CBG** tenure was so short-lived is probably not worth all this space to explain...but I wanted to assure any readers who were beginning to get the idea that I probably don't know what I'm doing that they're wrong I **definitely** don't know what I'm doing!

So, back to the show...what do I have here in the way of additions to answers in months past...?

Some months ago **Mark Waid** wrote in to say that the first Red Kryptonite story was **not** the **ADVENTURE #255** I mentioned, but three months earlier in **#252!** Since he wrote that old letter, Mark had a Red Kryptonite **index** printed in **AMAZING HEROES** which I recommend to all unabashed Weisinger fans like me.

In **TCR #211** I tried to index the Captain Marvel/Warlock-Thanos war for someone. Apparently I did all right on the **first** Thanos war, but I forgot the **second** Thanos war...I'm sure you heard about it, it was in all the papers. Good ol' **Lou Mougin** sent in his index to this second war in chronological order:

STRANGE TALES #178-181
WARLOCK #9
MARVEL TEAM-UP #55
MARVEL TWO-IN-ONE #61-63
THE AVENGERS ANNUAL #8
MARVEL TWO-IN-ONE ANNUAL #2
MARVEL TWO-IN-ONE #63
MARVEL GRAPHIC NOVEL #1

not to mention a short **Thanos** strip in **LOGAN'S RUN #6.**

Still more additions to my growing list of comic-book professionals appearing **in** comics: **John Wells** adds—
ACTION #517: Julie Schwartz; **#532;** Bob and Laurie Rozakis, Alex and Jodie Saviuk; **LOIS LANE #10, 42 and 50:** Kurt Schaffenberger; **JIMMY OLSEN #160:** Schaffenberger; **NEW ADVENTURES OF SUPERBOY #37:** Bridwell, Rozakis, Bender; **SUPERMAN FAMILY #172, 177:** Schaffenberger, **KA-ZAR THE SAVAGE #20:** Bruce Jones, Ron Frenz; **MARVEL TEAM-UP #4:** Gil Kane. And **Andrew Johnston** spotted Ed Herron as a cop and Jack Schiff as a crook in a photo on the cover of DC's old **GANG BUSTERS #10.**

Several people wrote in to say that Jose Luis Garcia Lopez is **not** the same person as Jose Garcia, as I think **I.C.** stated.

I attempted a Walt Simonson index back in issue **#212.** Additions to the list (too long to reproduce here) came in from **Jim Vadeboncoeur, John Wells** and **Steve Savino:**
BATMAN #300,312,366(c)
DETECTIVE #450-451[c],**500**
HERCULES UNBOUND #7
LEGION OF SUPER-HEROES #300
WORLD'S FINEST #291
UNKNOWN SOLDIER #254-256
WEIRD WAR TALES #72
AMAZING WORLD OF DC #12
TWILIGHT ZONE #54,55
NATIONAL LAMPOON V2 #42,55
THOR #337-present
HOWARD THE DUCK Magazine **#7**
MARVEL AGE #1,2,4
THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE #1,4,6, 10
EPIC ILLUSTRATED #17
SCORPION #1 (according to **#2**)
CREEPY #102,106,112
HEAVY METAL #26,27,31;55-59,61, 62,66
NATIONAL LAMPOON LARGE BOOK OF COMICAL FUNNIES
LIFE ON OTHER PLANETS Portfolio

I was asked for a list of artists on the old ACG comic line. **Jim Vadeboncoeur** sent this loooong list of artists from 1950s ACGs:
Fred Guardineer, King Ward, Max Elkan, Edmund Good, Leonard Starr, Al Feldstein, Jon Blummer, Charles Sultan, Robert Brice, John Celardo, Paul Gattuso, Robert S. Pious, Pete Riss, Bob Lubbers, Bob Forgione, Howard Alexander, John Belfi, Ken Bald, Gus Ricca, H.L. Larsen, Al Camy, Lin Streeter, Emil Gershwin, Richard Case, Sam Cooper, W.G. Hargis, Jerry Grandenetti, H.C. Kiefer, Bob McCarty, Paul Gustavson, Dick Beck, Frank Frazetta, Harold Le Doux, Roy Krenkel, Bill Molno, Wally Wood, Charles Quinlan, Lou Cameron, Rocke Mastroserio, Art Gates, Moe Marcus, Frank Simienski, Charles Nicholas, Jay Disbrow, William Weltman, Sam Citron, Gerald McCann, Morris Waldinger... (just to name a **few**).

And someone asked for an index of the work of Jose Luis Garcia Lopez (not Jose Garcia; that's another guy), and **John Wells** compiled one for us: (Covers or interior art)

ACTION COMICS #448,469-471,475, 480-482,484,487,488,494,495
ADVENTURE COMICS #442,462, 463,465,466
ALL-NEW COLLECTORS' EDITION #C-54
ATARI FORCE #1-present
BATMAN #272,311,313,314,318,321, 336,337,353
BATMAN FAMILY #3
THE BRAVE AND THE BOLD #164, 171
DC COMICS PRESENTS #1-4,8,17, 20,22,24,31,41
DC SPECIAL SERIES #5,9-11,16,21, 27
DETECTIVE COMICS #449,452,454, 455,458,459,487,500
THE FLASH #260,272
HERCULES UNBOUND #1-6
THE JOKER #2-4
JONAH HEX #1-5,10,17,18,32,73
JUSTICE LEAGUE OF AMERICA #165
LEGION OF SUPER-HEROES #300
LIMITED COLLECTORS' EDITION #C-48
STAR RAIDERS Graphic Novel
SUPERMAN #289,294,301,307-312, 316,320-323,340,344,347,351
SUPERMAN FAMILY #186-189,196-198
TARZAN #250-255
UNTOLD LEGEND OF THE BATMAN #1-3
WEIRD WAR TALES #41,44,48,108
WEIRD WESTERN TALES #38
WONDER WOMAN #229,234,235, 240,248
WORLD'S FINEST COMICS #244, 247,248,255,258

Garcia Lopez has done a lot of DC merchandising art, including the cover of the **SUPERMAN COMIC BOOK COLLECTION**, product and package drawings and the style book for DC licensees. He has also redesigned a number of DC letter-column headings; below are the issues the headings appeared in: **ACTION #252, BATMAN #357, DC COMICS PRESENTS #57, DETECTIVE #527, THE FLASH #323, GREEN LANTERN #166, NEW ADVENTURES OF SUPERBOY #37, SUPERMAN #372, WONDER WOMAN #301** and **WORLD'S FINEST #288.**

And now we'll press onward...

GARY DUNAIER—Flushing, NY.
Why do comic books use the whole-numbering, as opposed to the volume/number system other periodicicals have???

I guess I've always wondered that myself, come to think of it. I mean, once they knew people were trying to build **collections** of comics, it would be the most efficient system...but comics have used "whole-number" systems since they began in the '30s. What's even more puzzling is why did they always go to the extra trouble of putting the numbers on the covers (thank God they **did**)...except for some like Dell? But then why did Dell use whole numbers **except** on **WDC&S**...and why did they always put the numbers on the covers of **FOUR COLORS**, but on few other titles? And did you ever wonder... Oops, I was turning into Andy Rooney! Do you suppose the publishers were trying to encourage collectors even back in the '40s by using whole numbers, cover-featured? Seems kinda doubtful
(MT: And it must be noted that a few publishers **did** use the volume/number system: Prize, Novelty Press, Pflaum...and in many cases it makes it nearly impossible to infer exactly how many issues were published of any title, as the number of issues per volume changes with the frequency of the comic.)

Why are Marvel Comics perpetually numbered Volume 1???

That's obvious. If they retain their whole-number system year after year, then they naturally have to always remain in their **first** volume. Better you should wonder why DC, for a period of time, retained their whole-numbers, but still changed to the next volume number each year. In other words, the volume # of a DC title indicated the number of years it had been in print, at least until the recent layout change of their indicias. Now only Charlton retains that particular numbering device.

Are the footnotes in comics really written by the people who sign them, or do the writers put them in and let the editors sign them???

Do **you** really make up all these pointless questions, or do friends put them in and let you sign them?
(MT: Any writer worth his salt will turn in his stories with footnotes in place; if the editor has to look up stories he's cited or explain unfamiliar terminology too often, he's probably not paying attention.)

Can you provide me with a list of comics Frank Miller wrote???

I'm so **tired** of doing Frank Miller indexes over and over in **TCR** and **CBG**! Why don't we just wait until after he dies, then I'll do one **final** Frank Miller index, and be **done** with it!

How many issues of INSIDE COMICS were published???

After appearing as a column in fan magazines such as **RBCC** and **TBG** as **Inside Comix**, there were four issues of **INSIDE COMICS** from Spring '74 to Winter '74-'75.

BRIAN DOHERTY—Jacksonville, FL.
Aprroximately how many comics have there been, altogether???

This is one of those questions to which my first reaction is "Gawd, wotta **stupid** question"... and then, "Weellll, on t'other hand, that is sorta interesting...I wonder..." The only reason I don't trust myself to make a decent guess at this is that I don't think **anybody**, not even I (who goes in for this period), truly comprehends how **many** comic books were published between 1948 and 1954! I can't really get a mental picture of a newsstand big enough to stock a complete line of comics during those years. But I invite readers to send in their estimates... plus I hear there a few collectors with a lot of free time who sit around indexing the **PRICE GUIDE**. Anyhow, for my own guess, In regards to the total number of individual issues of comic books ever published, there have been...oh...100,000? 125,000? Hmmm...

What was Steve Ditko's first work for DC???

STRANGE ADVENTURES #188, May 1966, "The Valley Where Time Stood Still," followed by **#189**'s "The Way-Out Worlds of Bertram Tilley. Both were inked by Sal Trapani.

MICHAEL EGAN—Ottowa, Ontario, Canada.
Recently in TCR I learned that DOOM PATROL artist Bruno Premiani drew at least two issues of DETECTIVE COMICS in which POW WOW SMITH appeared. Besides his DP issues, his CAVE CARSON BRAVE & BOLD issues, and the "Conquest of Mexico" for CLASSICS ILLUSTRATED, can you provide any information on other strips he did regularly for DC or other companies???

Sure. Bruno Premiani (born in Italy in 1924) worked at DC from 1948 to 1971 on **Pow Wow Smith, Cave Carson, SEA DEVILS #16, Tomahawk** (in his own book and in **WORLD'S FINEST**), and various science-fiction and mys-

tery strips in the anthology titles (**HOUSE OF MYSTERY #89, 146; MY GREATEST ADVENTURE #52; TALES OF THE UNEXPECTED #107, 126** and **161** (reprint).

He hasn't worked for many other comic companies...only Hillman in 1948 on crime comics, and at Prize around '48-'50 on **BLAZING WEST**, as well as the **CLASSICS ILLUSTRATED** issue you mention. Currently, I believe he is an instructor in an art school in Buenos Aires and illustrated some books on Argentina history.

STEVE MATTSON—Portland, OR.

How many Earths are there in the DC Universe, occupying the same space, but vibrating at different speeds (whatever that means)??? I lost track after: Earth I, home of the JLA; Earth II, home of the JSA, Earth III, home of the Crime Syndicate of America (evil JLA); Earth X, home of the Freedom Fighters and where the Nazis won WWII; Earth C, (for "Cartoon"), home of the Zoo Crew; Earth C Minus (for a joke), planet of the Justa Lotta Animals; Earth S (for "Shazam"), home of Captain Marvel; Earth B, a place introduced in lettercolumns where any story that does not fit on one of the other Earths takes place; Earth $, the planet where those DC/Marvel team-ups MUST take place; Earth Prime, a fictional Earth where all super-heroes (except Ultraa) are only characters in comic books; Bgztl, Phantom Girl's home planet (okay, it's not an Earth, but it does occupy the same space); our Earth, where among a particular fanatical minority, super-heroes are given more respect and honor than on their own Earths.

Hey! Move over, Bud! This is my column!

How many publishers are currently producing standard-size four-color comic books??? I lost track after...Americomics, Archie/Red Circle, JC, Capital, Charlton, Comico, DC, Eagle, Eclipse, First, Fantagraphics, Kitchen, Marvel, Pacific, Spectrum, Vortex, Aardvark-Vanaheim, Graphik and Whitman.

Listen, if you don't need me here, I'm gonna go out and grab a burger.

C. FRANK HART—Jacksonville, FL.

What was the first issue of ADVENTURE COMICS to feature the "silver-age" logo??? I know it was between #127 and #150.

The accompanying illo shows the last issue with the old logo (**#138**) and the first issue with the new logo (**#139**, April 1949). I have a real soft spot for that new logo since it was the one being used during my early collecting years.

What was the first issue to present Nick Cardy's art on AQUAMAN? How many stories did he draw before SHOWCASE #30? Was the change from Ramona Fradon to Cardy gradual???

There's another Aquaman query which I'll get to in a while, meantime, his final **ADVENTURE** appearance (**#284**) was by Jim Mooney. But **Fradon** was the artist on the **SHOWCASE #30** you mention.... Cardy's first was **SHOWCASE #31** (March-April '61). Anyways, Cardy's fine artwork graced **Aquaman** strips in **SHOWCASE #31-33, DETECTIVE #293-296,298-300, WORLD'S FINEST #125,126** and then all of **AQUAMAN #1-39** as well as covers on **#1-56**. As far as whether the switch was "gradual" or not, you can decide for yourself by your own definitions. In essence, the switch was from a decade of Fradon to a short period of Cardy (**SHOWCASE** and **DETECTIVE**), back to Fradon for a while (**WORLD'S FINEST**), then to a decade of Cardy (**AQUAMAN**).

DALE WATANABE—Gardena, CA.

In what issues of JUSTICE LEAGUE OF AMERICA has the Lord of Time appeared???

According to Lou Mougin, the Time Lord was in **JLA #10,11,50,159,160, 198** and **199**, as well as **KARATE KID #12-15**. Is that in time???

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[Space limitations in this issue have forced us to cut this installment More Next Issue. JS]

Send your questions to Don Rosa
1603 Woodluck Avenue
Louisville, KY 40205

CEL BREAK

By Jim Korkis

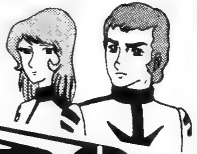
THE TOASTER BURNS!

Due to cut backs and some new management, Disney has cancelled its production of **THE BRAVE LITTLE TOASTER**, which was to make use of three-dimensional backgrounds generated by computer. Disney still plans on having **THE BLACK CAULDRON** ready in 1985, along with the animated **BASIL OF BAKER STREET**, about a Sherlock Holmes-mouse. Production work is continuing on the live-action animated **WHO CENSORED ROGER RABBIT?**, as it is still listed in the new Disney stockholder report. There has also been discussion to film another twenty-minute featurette starring Mickey Mouse, to be titled **CHRISTOPHER COLUMBUS MICKEY.**

NEW FUNNY-ANIMAL APAA!

Apparently **VOOTIE**, the apa devoted to funny-animal artists, has fallen apart. Former **VOOTIE** member Marc Schirmeister is attempting to start a new funny-animal apa. He's looking for anything dealing with funny animals, whether it be art, stories, articles, etc. The first issue was due to be sent out to members at the end of January. If you are interested, you might drop an SASE to Marc at 1555 Vista Lane, Pasadena, CA 91103. And, speaking of apas, there is still room in **APATOONS**, the apa for those folks interested in animation. Further information can be obtained by sending an SASE to Don Markstein/GiGi Dane, 3433 West Sierra Vista Drive, Phoenix, AZ

W.C.C. ANIME COMICS



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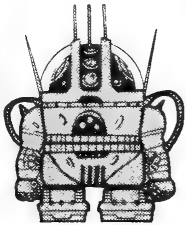
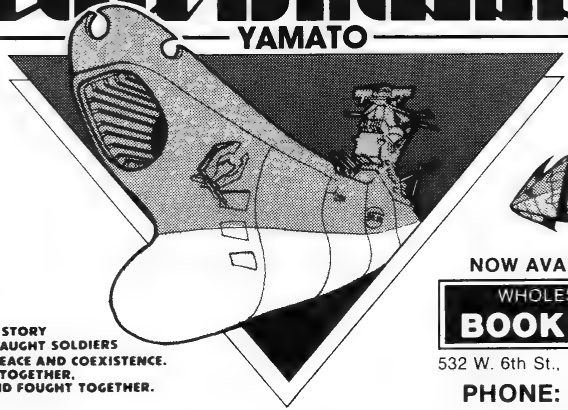
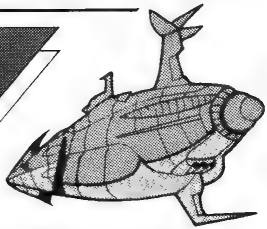
YAMATO







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85017. And I sadly announce that the Popeye apa that Phil White was trying to organize has not materialized. Phil only rounded up a little over a half-dozen interested people, and he feels that that is not enough to get started. He would still like to contact Popeye fan Chet Cox.

FILMS DELAYED

The animated feature based on Will Eisner's **THE SPIRIT** has not gotten started yet despite the fact that Gary Kurtz of **STAR WARS** fame is the producer, and there is a rumor that the **ELFQUEST** animated feature may also be running into trouble, since Nelvana's previous animated feature, **ROCK AND RULE**, didn't generate the business the company hoped for, and couldn't find the distribution it needed to generate that business.

JAPANESE ANIMATION

If you are a fan of Japanese animation, you should produce a copy of **MANGA! MANGA! THE WORLD OF JAPANESE COMICS** by Frederik Schodt. It is an excellent book about Japanese comics, and if it sells well, which it seems to be doing, the publisher will be releasing an English language book about Japanese animation.

STRANGE ANIMATION BOOKS

Most fans at Christmas probably got one of several new animation-oriented books that were released within the last few months. **THE GREAT CARTOON DIRECTORS** by Jeff Lenburg (MacFarland and Co.) is as error-laden as other Lenburg books on animation. (A still of Disney composer Frank Churchill is identified as Hugh Harman with Rudolf Ising). It is sad that animation writers will be using books like this to glean information for future articles. **CARTOON MONICKERS** by Walter Brasch (Bowling Green University Popular Press) is a book about the **names** of cartoon characters. Where did the names come from and who thought them up? This might make an interesting article, but the lack of insight even makes that possibility doubtful. Don't waste eleven dollars unless you are a hopeless animation completist like myself. **THE COMPLETE KODAK ANIMATION BOOK** by Charles Solomon and Ron Stark (Eastman-Kodak Company) tries to cover everything about animation from the history of the studios to how-to-do-it-yourself. Knowing Solomon's high standards and expertise in the field, I expected much, much more than this bare-bones type of treatment. This is a good book (although I blanch at paying $18.00 for a paperback), and as far as I can tell, it is not filled with errors. (If any comic reader can help me obtain a copy of **DONALD DUCK JOINS UP: THE WALT DISNEY STUDIO DURING WORLD WAR II** by Richard Shale for UMI Research, I would certainly appreciate it...even though the book sells for $40.00.)

DISNEY COLLECTORS!

For Disney fans, you might want to consider joining **The Mouse Club**, which publishes six very nice newsletters a year featuring club news and reprints of old articles on Disney and Disney oddities. Further information can be had by sending an SASE to The Mouse Club, 13826 Ventura Blvd., Sherman Oaks, CA 91423.

THE REAL SECRET OF NIMH

Comic Reader Gary De Jong brightened my Christmas with his offer of an animation tape and with a summary of some articles he had found on Don Bluth. He even sent me a xerox of one of them from **SCIENCE NEWS**, which shows how the story was based on actual research done by psychologist John Calhoun at a real NIMH complex in Poolesville, MD. Even Nicodemus bears a strong resemblance to the dominant rat in Calhoun's early research and a special type of "gathering cage" used only at Poolesville was described perfectly.

CONGRATULATIONS, CHRIS!

Comic Reader Christopher Cook took first-place honors in the amateur animated film contest at last summer's Atlanta Fantasy Fair. Forrest Ackerman and Chuck Jones were judges. In a recent letter, Christopher mentions he omitted two **BEATLES** cartoons from his fine listing in a recent issue of **ANIMANIA**. Those cartoons Christopher missed "Anytime At All" (the Beatles fantasize about being Musketeers) and "I'm a Loser" (Ringo takes a job as a movie stuntman). Christopher's article appeared in **ANIMANIA #25** and despite all the hoopla about new animation magazines due to appear any day now, **ANIMANIA** editor David Mruz, with the help of his ever-charming wife Kathy and their good friend Ron Hall, continue to publish an always-interesting package of animation facts. Not only does David continue to publish, but he has earned the respect and good will of many people in the animation industry. The new issue of **ANIMANIA** should be ready by the time you read this notice, so why not drop $3.00 to Dave at 3112 Holmes Avenue South, Minneapolis, MN 55408? If you are seriously interested in animation at all, and still enjoy the fun of the subject, then you can't make a better investment.

CARTOON MUSIC

Comic Reader Gary Cooper is always finding interesting things to send to me. (Gary is the fellow who got me hooked on **WHO CENSORED ROGER RABBIT?**, for which I'll always be grateful.) Gary sent me a xerox of an article from **DOWN BEAT** about composer John Zorn, who was inspired by the music from animated cartoons. Apparently, he even wrote his college thesis on the cartoon music of Carl Stalling, the fellow who contributed so much to Warner Bros. cartoons as the directors and writers.

DISADA PRODUCTIONS, LTD.

The Canadian animation firm, Disada Productions, sent me **VIA SOUVENIR**, a 28-page book created for Via Rail Canada that features Disada's characters Winnie Witch and the Giant Potato. The book was to be given out to all children who travel Via's passenger trains during the Christmas season.

REMEMBER! Send all news, clippings, rumors and comments to Jim Korkis, 707 West Doran, Glendale, CA 91203. I'm still desperately trying to keep up with my mail, but please write anyway!

BOOKS

By Mark Sabljak

A new addition to the family made me skip a beat here, so no wasting time:

Marvel apparently has begun a new publishing venture with Crown Publishers as Crown's spring catalogue shows three selections, including reprints from **THE X-MEN** and **IRON MAN**. The **X-MEN** book is listed as a full-color paperback of 160 pages selling for $5.95. It has a "No. 1" on the cover and is subtitled "Enter: The Phoenix," so it looks like more could be coming.

The catalogue blurb says: "**THE UNCANNY X-MEN** is one of the first two books in the new Marvel Masterpiece series. This line of full-color, richly illustrated Marvel books will feature reproductions of exciting past comics and adventures."

The **IRON MAN** book is subtitled "The Enemy Inside," and will reprint stories from Tony Stark's fight with alcoholism. It is again 160 pages and $5.95, set to go on sale in April.

The third book could be the most interesting: **THE OFFICIAL MARVEL COMICS TRY-OUT BOOK**. It is

large-format, printed on "official Marvel art board," 32 pages and selling for $12.95. The catalogue blurb: "A unique book from Marvel that lets you try your hand at comic-book drawing, inking, coloring, writing and lettering! The editors at Marvel, always on the lookout for new talent, invite talented artists and writers to send in their completed comic. Who knows? Some of them may get a chance to work with the real Marvel heroes—the comic-book editors and artists themselves!"

The try-out book is listed for publication in March. [Copies have appeared in shops as of January. Ed.] One word of caution: Crown lists all three as "juvenile" and "children's" books, so you may have to hunt for them.

COLLECTORS—Any book that mentions **THE COMIC READER** and even shows a picture of it can't be too shabby, can it? And Marcia Leiter's **COLLECTING COMIC BOOKS** is a nice addition to the field. Leiter's trade-sized paperback, published by Little, Brown, sells for $8.95. And while it definitely will be most appealing to the beginning comic-book collector, it also has some handy tips and interesting tidbits for even the expert. Besides chapters on how to start a collection, storage and preservation and a shopping guide, it also includes a history of the comic book in America.

Illustrated in black-and-white throughout, it also includes a list of fanzines, dealers, conventions and sources of storage and preservation materials.

Again, you may have to search this one out at your book store, or ask the bookseller for help in ordering it. (The publisher and author's name are key in doing so.)

What mention does this magazine get? Leiter says: "Although most (magazines and adzines) are amateur publications of poor quality, many, such as **THE COMICS JOURNAL**, **THE COMIC WORLD** [COMICS SCENE, sic] and **THE COMIC READER** have become sophisticated magazines with circulation in the thousands." Sophisticated—no wonder I'm typing this column in a tuxedo.

MACHO STUFF—I've said it before, I've no big love affair with some of the men's adventure stuff coming out, but Jove's new **Rat Bastards** series caught my eye. About a group of American WWII soldiers, it is filled with off-color language and racial slurs—the enemy is a "Jap." But for some reason, the first book, **HIT THE BEACH**, was something I found hard to put down. With three more books out already (all around $2.50), it might be worth looking at if you like war stories or action series.

LIGHTRUNNER—Donning Publishers, who have brought us the three large-sized paperback versions of **ELFQUEST**, takes another giant step forward into the comics field with its recent publication of **LIGHTRUNNER** by Lamar Waldron and Rod Whigham. At $9.95, the paperback is impressive, although Whigham has trouble with the human anatomy occasionally, overdoing musculature and making characters appear stiff.

Nonetheless, Donning, which has most been known for its trade paperbacks (such as **MYTH CONCEPTIONS**), will, hopefully, be doing similar projects in the future.

GOLDEN DREAMS—Golden Books, another company with a long history of comics expertise, has introduced a new-format line. The first four titles in the "Picture Parade" storybook line are: **DONALD DUCK: THE DUCKBERG ICEBERG, BUGS BUNNY: BURIED TREASURE, THE PINK PANTHER: THE PRINCE AND THE PANTHER,** and **LITTLE LULU: AT YOUR SERVICE.** All are large-sized, stiff-cover paperbacks, with full-color art printed on stiff stock. At $1.50, they are meant for the young crowd. But some of us oldsters may just want to take a look.

Golden also sent a copy of one of its **MASTERS OF THE UNIVERSE** series. This was the comic-book sized **THE SUNBIRD LEGACY**, selling at $2.95. But there is also a line of smaller-sized paperbacks recounting the adventures of the Masters. All are very sharp.

GOOD NEWS—A collection of **ESQUIRE**'s Dubious Achievement Awards for 1961-84 has been published by Avon in a large-sized paperback entitled **ESQUIRE'S BAD NEWS.** The Dubious Achievement issues have always been a personal favorite, and the collection is a nostalgic, humor-filled trip back through the days of Twiggy, Nixon, The Flying Nun, and many others. It's $6.95, and it's a riot.

SHORT TAKES—Both of Terry Brooks' **Shannara** books are back in print from Ballantine—**THE SWORD OF SHANNARA** and **THE ELFSTONES OF SHANNARA.** Each is $3.95 in mass-market paperback... A second volume of reprints from the **MARVIN** comic strip have been published by Workman. **MARVIN EXPLAINS THE FACTS OF LIFE** sells for $3.95... The first mass-market paperback printing of Arthur C. Clarke's enormous hit **2010: ODYSSEY TWO** was announced recently by Ballantine. In addition, Ballantine is also reprinting several other Clarke titles in paperback, including **THE VIEW FROM SERENDIP**, a collection of scientifically oriented essays; **THE FOUNTAINS OF PARADISE;** and **RENDEZVOUS WITH RAMA**... Charles Barsotti (some of you may remember **SALLY BANANAS**) now does a daily panel cartoon for **USA TODAY**, but for the past fourteen years he has been a regular in **THE NEW YORKER**, and Andrews and McMeel has published some of his best in **KINGS DON'T CARRY MONEY**, a $4.95 paperback. Barsotti's humor is as sensational as his art is simplistic.

ODD-SIZED—Some of the best new works in science fiction are coming out in the oversized paperback format known as the trade paperback. I've complained before that booksellers seem to treat the trade book as a leper, but maybe if the quality of the book continues as some recent publications have, booksellers will have to treat them differently.

In particular, I'm thinking of Berkley's new line of Masterwork titles. I received a copy of Arthur C. Clarke's **THE SENTINEL** in the trade size, and was really impressed. Besides the easy-to-read type, the book is illustrated by architecture artist Lebbeus Woods. At $6.95, it is an impressive debut for what promises to be an important series in science-fiction publishing.

Another promising step for the trade is the entry of Bluejay Books into the publishing field. With **DARK VALLEY DESTINY: THE LIFE OF ROBERT E. HOWARD** its first title, Bluejay has since added many top artists and titles to the list, many in the trade size. This year, Bluejay, for example, will publish five of Theodore Sturgeon's top books, including **THE STARS ARE THE STYX** in March. Due soon in hardcover from Bluejay is Joan Vinge's **WORLD'S END**, the second volume in the Snow Queen Cycle.

Science-fiction fans will enjoy another trade book, **THE SF BOOK OF LISTS**, a compilation of humor and fact for $7.95 from Berkley.

SHERLOCK'S HOME—Fans of Sherlock Holmes have two reasons for excitement. On the shelves now is **TIME FOR SHERLOCK HOLMES** by David Dvorkin from Dodd, Mead (hardcover, $14.95) which pits Holmes and Watson against Professor Moriarty with H.G. Wells' time machine thrown in to book. Getting an impressive review in **PUBLISHERS WEEKLY** is **TEN YEARS BEYOND BAKER STREET: SHERLOCK HOLMES MATCHES WITS WITH THE DIABOLICAL DR. FU MANCHU** by Cay Van Ash (Harper and Row, hardcover, $14.95).

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